

**ART DIRECTION:** the magazine of creative advertising • February 1959

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# illustrators'59



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# A/R/T D/I/R/E/C/T/I/O/N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

**...to do what the camera can't**

One of the big trends in illustration is to do what the camera can't do, or can't do as well.

One of the judges of the current illustration show sponsored by the Society of Illustrators noted the need for illustration in car campaigns. "For the opening ads, when models aren't available for shooting, we can use illustration", he said.

But the job that can be done by illustration is much broader than simply being used when the camera physically can't be used.

As some of the winning pieces in the SI show, illustrated in a special feature article in this issue of Art Direction, indicate, illustration can bring an originality, a simplicity, a powerful emotion, a decorativeness, an individuality to an ad or a story that can lift it above the mass of material fighting for reader attention and concentration.

The skilled illustrator doesn't simply draw. He wields the quick and powerful symbol the AD seeks, packs the psychological wallop the message calls for. Judges at the SI show gave the cute idea, the merely designy or humorous or technically excellent few votes. The technique, the design, the humor, had to be not only expertly conceived, original and beautifully executed, but aimed to achieve the communication or selling purpose for which they were bought.

In short, illustration today is geared to selling. ADs who may have forgotten the job illustration can do should take another look. And not just at the old and established names. There are many relatively new talents in the field whose touch is very much 1959, whose skills should be known to every buyer. ●

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Vanda's activities are global...she is available for photographic assignments...anywhere...at congruous rate applications.



(Shown on assignment in Buenos Aires, Argentina...Dec., 1958...for the Bank of America 'Man-On-The-Spot' series.)

VANDA ROBERTS IS ASSOCIATED WITH INTERSTATE PHOTOGRAPHERS DIVISION



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Takes up  
LESS space  
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You can do any of the following quickly, easily:

- Reproduction quality positive or reverse stats
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Exposures are made by pressing a button . . . the automatic reset timer does the rest. Focusing and sizing by micrometer dials.

The Kenro "Vertical 18" Camera is precision built to meet the rigid standards of the printing trades. It is not a stat camera or a modified lucida device. With the newly developed Prismatic Head the Kenro becomes an invaluable piece of equipment for studios, art departments, advertising agencies or any one working in the graphic arts. The Prismatic Head allows you to make reproduction quality photocopies, positive or reverse, in one shot. It completely eliminates the film or negative step. Think how much valuable time and money you can save by making all your own stats, photocopies and screened velox prints right on the premises, for only a few cents each and to the exact size you need.

The Kenro can be operated in ordinary room light with standard A.C. 110 current and requires only a closet size darkroom. Write today for complete information.

COMPLETE WITH—Standard and Prismatic Heads. Standard Goerz lens and two additional lenses.

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can be purchased on time or rental plan.

**KENRO GRAPHICS, INC.**

27 Commerce Street, Chatham, N.J. Dep't. E-2

Please send further information on what a Kenro can do for me.

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_



## business briefs

Is business optimism justified in the ad art field? Yes. Here are recent facts:

Studio billings were over 1957 average for two months in a row (September and October). This happened only once before this year. More studios ran ahead of their 1957 average month in September and October than ran behind. This after five consecutive months during which more studios trailed than led their 1957 average performance.

On the buying side, agencies report strong budgets. They also reported strong budgets a year ago but holdbacks changed the picture as 1958 developed. What are the chances for budgets developing as planned or being compromised in 1959?

Best guesses are that spending will be strong. Magazines, for example, for first months of the year, already have firm space commitments pushing them well ahead of '58 corresponding months. Inventory and general economic climate indicates not a boom year but a year of expanding economy in which strong selling and consistent advertising will play a major role.

**Key to 1959 is the attitude of the consumer.** Studies say he's got the money to spend but during 1958 has often been afraid to spend his last cent or to borrow. Therefore, in many cases, his ability to buy has grown during past year.

Study by University of Michigan on consumer attitudes reveals a great willingness to spend in 1959. An increasing number of families report their incomes up in October over June. They also expect jobs to hold, incomes to hold or grow in 1959, therefore feel at ease about spending more freely again. Many feel, with prices steadily rising, the sooner you buy big ticket items the better.

**Generally, then, consumer is felt to be better able and more willing to spend in the year ahead.** Business seems to sense this situation and to be willing to promote and advertise to capitalize on it. 1959 should be a year of upswing if not boom in advertising and ad art fields. What little factual evidence is available at this date supports this guess.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

# the new LEXIDE, a low-cost cover material



## with the hand, the look, the stature of leather

■ The quality of your product and the prestige of your company are reflected by the covers of your catalogue and sales presentation folders. When you select LEXIDE for your covers you may be sure of the best in appearance, feel and durability at a surprisingly low cost. LEXIDE is a one-piece, non-woven cover stock material impregnated with latex. Its pliability gives it the fine hand of leather and it will fold, crease, sew, stamp, score, skive, emboss, print, silk screen or take a super finish. LEXIDE is available in every solid color including the newest pastel shades and in a variety of special effects such as rich two tones and overtone patterns.

■ Fill in coupon or write for free samples.

LFI

## Latex Fiber Industries, Inc.

Beaver Falls, New York

Latex Fiber Industries, Inc.  
Beaver Falls, N. Y., Dept. AR  
Please send further information about the new LEXIDE  
cover material.

name \_\_\_\_\_  
firm \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_  
zone \_\_\_\_\_ state \_\_\_\_\_

# AT YOUR REQUEST

During the past twelve months McNamara Brothers, Inc. has added several illustrators to our staff, many of whom are new to this area.

As a result, clients have shown considerable interest in our studio—an interest that has come from many cities across the country.

Sample illustrations accumulated as much mileage as the new globe circling Atlas (well, almost). Obviously samples could not be in two cities at the same time. A dilemma that cried for a solution!

Consequently, at client request, we are now developing separate lithographed files on the work of each artist. These will be kept up to date by consistent mailings of each artist's latest work.

Our present clients will receive these files soon. However, we shall be pleased to mail them to any art buyer who expresses an interest by filling out the coupon in this advertisement.

Naturally, we shall continue to send original work on request.

## McNAMARA BROTHERS, INC.

38th Floor Penobscot Bldg.  
Woodward 1-9190  
Detroit 26, Michigan

*Largest supplier of Art to the Transportation Industry.*



McNamara Brothers, Inc.  
Research Section  
38th Floor, Penobscot Bldg.  
Detroit 26, Michigan

*Will you please send me a complete  
file on the work of your artists?*

Name \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

The NEW paste-up color acetate sheets in standard 60 line screen tones.

CELLO-TAK®

NOW  
for the  
FIRST TIME

# COLOR-DOT

Cello-Tak Color-Dot has been created for use in layouts, comprehensives and finished art. It is ideal for all types of PRESENTATIONS, PACKAGE DESIGNS, VISUAL AIDS, CHARTS, GRAPHS, SLIDES, etc. Use it for OFFSET, LETTERPRESS, SILK SCREEN, NEWSPAPER and practically every means of reproduction.

60 DIFFERENT TRANSPARENT ACETATE SHEETS comprised of 15 different colors. All printed in standard 60 line screens with 15, 30, 60, and 100% tones. Colors you know the printer can match. All colors matched to standard printing inks including the colors recommended by THE AMERICAN NEWSPAPER PUBLISHERS ASSOCIATION and THE AMERICAN ASSOCIATION OF ADVERTISING AGENCIES ROP inks.

## CELLO-TAK CAN BE USED TO CREATE PRE-SEPARATED ART FOR 1, 2, 3 AND 4 COLOR PROCESS.

With Cello-Tak COLOR-Dot overlays, you can prepare the separation copy in the same color in which it is to be reproduced. You see the art exactly as it appears in the final printing. Because the overlay is already in a dot screen, the plate can be made in line cut. By using the specified filter, the cost is brought down to about 25% of what it normally would be.

. . . pre-coated with a SPECIAL WAX ADHESIVE which permits the user to shift the sheets easily before adhering into final position.

The color is REMOVABLE. Vignetting, scratchboard and special effects are a simple matter of technique.

## Use Cello-Tak for layout and finish:

### CHECK THESE OUTSTANDING ECONOMY FEATURES:

- ✓ Cut and use only the required amount of film needed. No necessity to wash away and waste un-used area.
- ✓ Four different tones of a particular color can be used on one overlay.
- ✓ Colors prepared in standard screen tones for line-cut economy in reproduction.
- ✓ Register marks in corresponding color are part of each sheet.

12" x 17" color area \$1.25 SHEET

Ask for FREE attractive "HOW-TO-DO-IT" BOOKLETS today



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**Crane-Gallo** artist supplies

110 West 31st Street - New York 1, N. Y. LA 4-9476

## calendar

Through Feb. 12 . . . Papers of the World exhibit, in Library of Ideas, Mead Papers, 230 Park Ave., daily, 9:30.

Through Feb. 15 . . . Second Philadelphia Arts Festival, 154th annual exhibition, Pennsylvania Academy of Fine Arts (watercolors, drawings, prints). Open juried painting and sculpture show, Artists Equity Assn., at Philadelphia Museum of Art—open house at Museum Feb. 6.

Feb. 14 . . . Awards Dinner-Dance, 14th Annual Western Exhibition of Advertising and Editorial Art, sponsored by Art Directors Club of Los Angeles.

March 9-12 . . . Art Directors Club of Boston, 5th Annual show, at Copley Society. Combined Art Directors Club/Advertising Club Awards Luncheon.

March 24-26 . . . 13th Annual Point of Purchase Advertising Institute, Palmer House, Chicago.

March 30 . . . New York Art Directors Annual Show, Waldorf-Astoria members-exhibitors' preview. March 31, Awards Luncheon, and show opens to public. Closes April 8.

March 30 . . . Art Directors and Artists Association of Iowa, 2nd Annual Exhibition, opens in Des Moines.

April 1-2 . . . Communications Conference, sponsored by New York AD Club, Waldorf-Astoria.

April 2-19 . . . American Watercolor Society 92nd Annual Exhibition.

April 13 . . . Awards Luncheon, 9th Annual Lithographic Awards Competition & Exhibit, Greenbrier, White Sulphur Springs, W. Va.

April 15 . . . Awards Dinner, Detroit AD club, Statler Hotel. Exhibit to be hung following weekend.

April 18 . . . Typography—USA. All-day forum, presented by Type Directors Club of New York. 5th Annual Awards Exhibition.

May 1959 . . . Art Directors Club of Milwaukee Exhibit to be held in conjunction with Careers in Visual Communications Conference.

May 8, 1959 . . . Preview of 24th Annual Show; Philadelphia Art Directors Club, at the Commercial Museum. Awards Dinner-Dance May 16, at Warwick Hotel. Show dates, May 8-31.

May 14 . . . 1959 Advertising Conference, University of Michigan, Rackham Building, Ann Arbor. Prof. Donald B. Gooch, art dept., chairman, conference planning committee.

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Stevan Dohanos      Norman Rockwell

**America's  
12 Most Famous  
Illustrators**



Al Parker      Jon Whitcomb



**America's  
Leading Fine Arts  
Painters**



**America's  
Most Successful  
Cartoonists**



# What separates the brilliant performer from "just another artist"?

By ALBERT DORNE  
Famous Magazine Illustrator

The brilliant performers in every field of art agree on one thing: Talent, alone, is not enough. It is sometimes all that a young man or woman needs to get started in art. But to move into the circle of top professionals, an artist must know all the modern, advanced techniques of picture making.

Only then can he develop a style of his own . . . the ability to think out picture problems . . . and the craftsmanship which will set him apart from run-of-the-mill artists.

You can't get this knowledge of methods from "on the job" experience alone. Or from time spent with a morgue and clips trying to figure out the techniques of name artists. You certainly can't fit a regular schedule of classroom study into your busy work day. And you don't want to waste time traveling to and from school.

**It Takes Success To Teach Success**  
That's why home study with the Famous Artists Schools makes such good sense if you're ambitious and recognize the need for more training. You study in the privacy of your own home or studio. Set your own pace. Concentrate on the things you need help with most.

Even more important, you benefit directly from the long years of successful experience, the trade secrets and techniques of America's most famous artists. You learn the short-cuts and the special ways each of us has de-

vised to work out creative problems. And your completed assignments are constructively criticized by a method which we sincerely believe is the most personal and effective ever developed.

Our original course in Commercial Art and Illustration proved so effective that two equally great courses — one in fine arts painting and another in professional cartooning — have since been created.

All three courses follow the sound principle that is the cornerstone of the Famous Artists Schools: It takes success to teach success.

**Free... Complete Information On The  
Three Famous Artists Courses**

There are very few artists who could not profit from one or another of the Famous Artists courses. If you're ambitious and want to increase your earning power, you'll want to know more about our Commercial Art & Illustration course . . . or our course in professional cartooning. Perhaps you've already made your mark and now want to master the techniques of fine arts painting for your leisure and your retirement years. But even if you have no interest in training for yourself, you surely know some young "hopeful" — an assistant or a friend — who might someday become a brilliant performer with the proper professional training. Use the coupon below or give it to somebody you think would be interested. There's no obligation, of course.

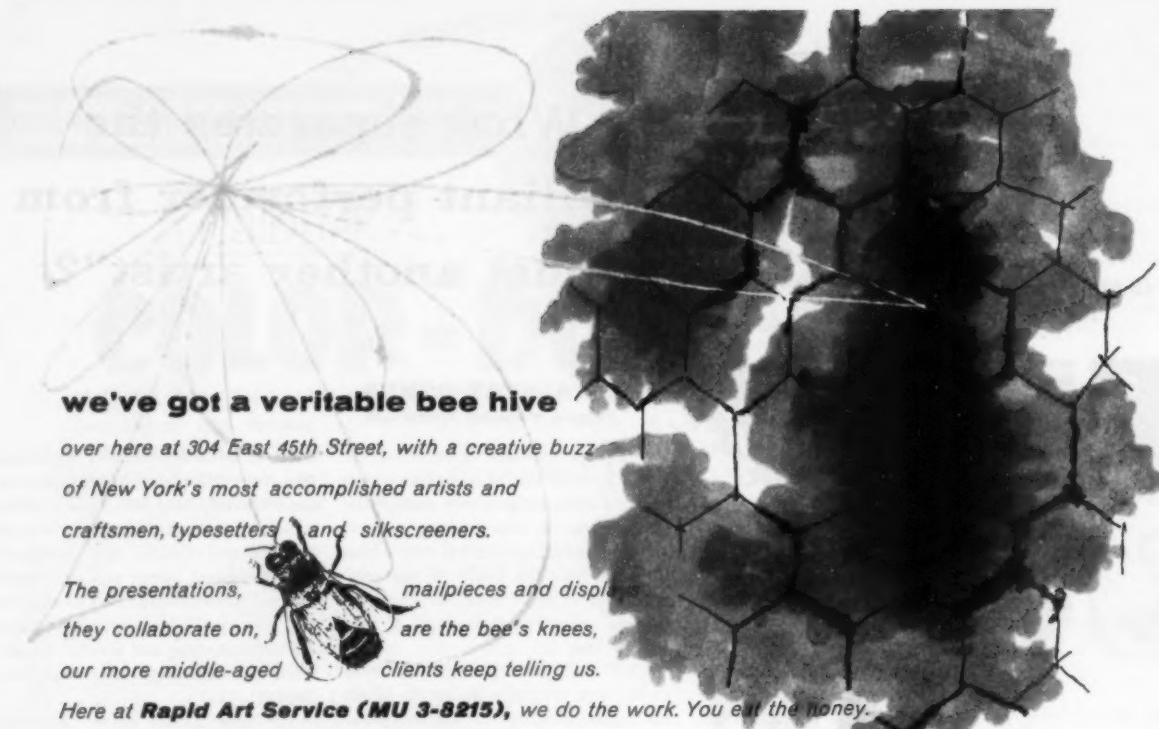
**FAMOUS ARTISTS SCHOOLS**

Studio 909 Westport, Conn.

Please send me, without obligation,  
information about your three professional art courses.

Mr. \_\_\_\_\_ Age. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
Address. \_\_\_\_\_  
(please print)

City. \_\_\_\_\_ State. \_\_\_\_\_  
County. \_\_\_\_\_ Zone. \_\_\_\_\_



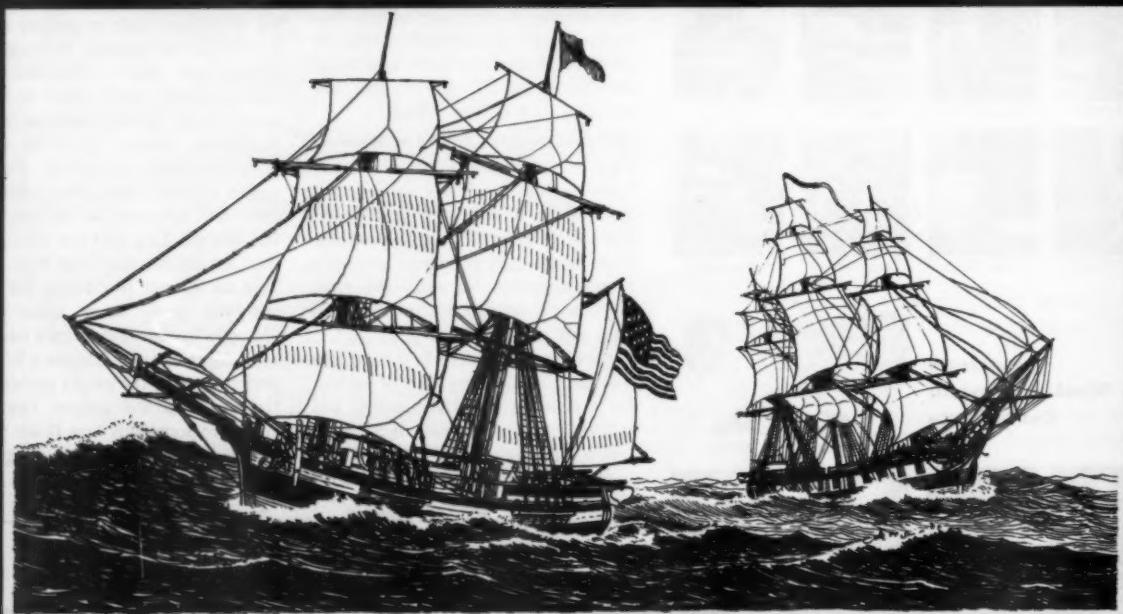
**we've got a veritable bee hive**

over here at 304 East 45th Street, with a creative buzz  
of New York's most accomplished artists and  
craftsmen, typesetters and silkscreeners.

The presentations,  
they collaborate on,  
our more middle-aged  
clients keep telling us.

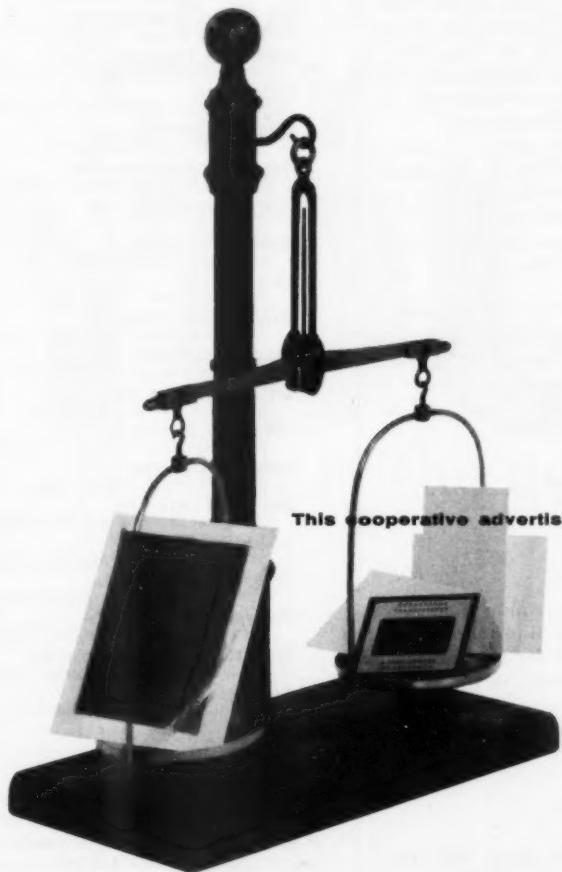
Here at **Rapid Art Service (MU 3-8215)**, we do the work. You eat the honey.

COMPLETE ART STUDIO • TYPESETTING • LETTERPRESS • SILKSCREEN • BINDERS AND BOX EASELS



Sailing Vessels and Steamships delineated with Accuracy and Felicity in line or watercolor  
by John O'Hara Cosgrave II at 26 Orange Street, Brooklyn or Box 578 Pocasset, Mass.

# COMMON DENOMINATOR



This cooperative advertisement is sponsored by

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Carlson & Forino  
Helen A. Davis Studio  
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Paul Dzurella  
Frank Eboli  
Alfred Edler  
Forino & Freitag  
Hersh-Mastro Studio  
Klingman & Schroeder  
Kurshan & Lang Color Service  
Frank E. Larson  
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Stephen Randock  
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Tech Photolabs  
Vancar Studios  
Frank Van Steen  
Weco Studio  
Lee B. Wilson

**the best friend  
your eyes and  
ideas ever had**



## plex **TROMBOLITE**

**the dramatically new Multi-Purpose  
Lamp that balances Incandescent  
and Fluorescent Light Sources!**

Trombolite solves your most demanding lighting problem—how to get the right kind of light to your drawing board or easel! The exclusive blending of incandescent and fluorescent light sources—used singly or in combination—produces more light... better light... for all your artwork needs! Trombolite's "Glide-Action" arm extends, stays put, tilts or rotates to any angle! Its multi-position reflector head puts light where it's wanted... directly on your working area. In Executive Grey, Sahara Tan, Tropic Green and Decorator Blue... with choice of mounting bases. Illustrated draftsman's model FSD-200-TDM, list price, less lamps: \$25.95.

Please send me full information on Amplex Trombolite.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

AL-106



**AMPLEX CORPORATION**

Dept. AD, Glen Cove Road, Carle Place, L. I., N. Y.

## letters

**the job is one of compromise...**

The article in the October issue of AD certainly is "Burstin' all over". While I liked the essence of Mr. Beckerman's prose, in my opinion it sounded as a bombshell. In the first place Mr. B asks, or rather makes reference to, two facts—and speaks on only one, mainly painters, and forgets to mention photographers...

As to the old masters, everyone talks about them, but like the weather, does nothing...

The point in picking up pointers on painting is possible by people who possess potential talent and devote themselves to its practice exclusively. If one expects an illustrator of top drawer caliber to paint like Rembrandt, Van Eyck, Holbein—their assumptions are obviously dated and outmoded.

Twentieth century artists, if true to themselves, are "working in the future, not the past. I would like to think that our contemporary painters feel that they have freed themselves of the tyranny that prohibits and hems them in their search for truth.

The art director's job today is one of compromise, leaving little room for esthetic exercises, being no different than the art collector who deals in names for investment, using psychoselling for vain purposes.

John Shayn,  
New York

No doubt...

No doubt you now realize it, but you did not credit the illustration by Al Parker on page 50 for your excellent article on "Psycho-Sell" in the October issue.

Marian Hallock,  
Newtown, Conn.

Mobilux...

We would like to thank Mr. Gene Deitch for his mention of Mobilux in his article in the September issue, and to correct an impression which he gives the reader unconsciously due to his own cartoon animation background.

Mobilux was not a development made in the search for low cost production of animated film. It is part of the evolution of the art of Lumia. It is not a "gimmick" but a performance of visual elements by a coordinated orchestra of Lumists.

**Where to find  
ATA typography  
in Greater New York**

### Ad Service Company

228 E. 45th Street MURRAY HILL 2-3669

### Advertising Agencies' Service Co., Inc.

216 E. 45th Street MURRAY HILL 7-0590

### Arttype, Inc.

115 W. 45th Street LUXEMBURG 2-3675

### Associated Typographers, Inc.

227 E. 45th Street MURRAY HILL 2-1043

### Atlas Typographic Service, Inc.

227 E. 45th Street MURRAY HILL 7-0314

### Central Zone Press, Inc.

305 E. 45th Street MURRAY HILL 4-2727

### The Composing Room, Inc.

130 W. 46th Street JUDSON 2-0100

### Composition Service, Inc.

229 W. 28th Street PENNSYLVANIA 6-1864

### Diamond Typographic Service, Inc.

140 W. 17th Street WATKINS 9-0717

### A. T. Edwards Typography, Inc.

209 W. 38th Street WISCONSIN 7-4026

### Graphic Arts Typographers, Inc.

304 E. 54th Street MURRAY HILL 8-1220

### Huxley House

216 E. 45th Street MURRAY HILL 7-1050

### Imperial Ad Service

37 W. 47th Street JUDSON 6-1437

### King Typographic Service Corp.

330 W. 42nd Street LONGACRE 3-4423

### Linocraft Typographers, Inc.

333 W. 52nd Street PLAZA 7-8295

### Master Typo Company

461 Eighth Avenue WISCONSIN 7-6272

### Chris F. Olsen

305 E. 45th Street MURRAY HILL 4-3570

### Frederic Nelson Phillips, Inc.

305 E. 45th Street MURRAY HILL 4-3940

### Philmac Typographers, Inc.

318 W. 39th Street LONGACRE 3-3170

### Royal Typographers, Inc.

311 W. 43rd Street JUDSON 2-3250

### Frederick W. Schmidt, Inc.

228 E. 45th Street MURRAY HILL 7-3550

### Harry Silverstein, Inc.

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### Supreme Ad Service, Inc.

228 E. 45th Street MURRAY HILL 7-0650

### Tri-Arts Press, Inc.

331 E. 38th Street MURRAY HILL 6-4242

### Typegraphic Craftsmen, Inc.

216 E. 45th Street MURRAY HILL 7-8383

### The Typographic Service Co.

305 E. 45th Street MURRAY HILL 6-6670

### Vanderbilt-Jackson Typography, Inc.

110 Greenwich Street WHITELHALL 3-3815

### Kurt H. Volk, Inc.

228 E. 45th Street MURRAY HILL 2-1840

## WHAT IS ATA?

ATA stands for the Advertising Typographers Association of America, Inc., and is the hallmark of quality in this field. Since its inception more than 37 years ago, ATA has been associated with the leaders in design and production who have helped move advertising efficiency and aesthetics forward. In cities across the nation, large or small, the shops proudly identifying themselves as ATA members are "home" for the progressive advertising practitioner. Your inquiry will meet a prompt and friendly response. Why not call an ATA member today, for a discussion of how modern typographic methods coupled with old-time craftsmanship can help you... dependably and economically.

(continued on page 30)

Longevity isn't the goal. Anyone can grow old...the trick is to grow young.

The best prescription is: youthful enthusiasm for top-notch craftsmanship.

In advertising typography ATA is marked by an intense interest in what is new, an ability to relate the experience of many years to your contemporary requirements, and a sincere determination to serve each old customer as though he had to be courted anew each day.

This formula keeps ATA members young in heart. That's why the youngest designers and production men in the field respond as enthusiastically to ATA services as do the old timers...and the men who held their jobs before them.

Excellent advertising typography is what we specialize in. If it's important to you, too, let's grow young together.

*ATA's emblem is the recognized symbol  
of quality in typography*



# HOW TO STAY YOUNG

...though in the advertising business



527 MADISON AVENUE, NEW YORK 22, N.Y. ELDORADO 5-4295

Erik Simonsen Art Agency

PHOTOGRAPHY

PINNEY & BEECHER, still life, trompe l'oeil, food & liquor  
JOHN BRYSON, LIFE type reportage, people, (western) United States  
LANDSHOFF, fashion, travel, experimental.

ART: EUGENE BERMAN, classical paintings & drawings

N. M. BODECKER, humorous fine illustration  
CHARLES HARPER, modern design, humorous illustration  
JOSEPH HIRSCH, painter of people  
EUGENE KARLIN, delicate line illustration  
JANE MILLER, children—tongue in cheek  
AMOS SEWELL, Post covers, americana types  
TOM VROMAN, creative, decorative graphic art  
ARTHUR WILLIAMS, designer, light & imaginative.

DESIGN

GEORG OLDEN, graphic design, advertising, sales promotion

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NEW YORK 11, N.Y.  
WATKINS 4-5069-70  
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designed specifically for the  
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Write for free copy: "Illustration, Retouching, Lettering  
with the Red Sable Water Color Brush."

# SPECIAL JOB? SPECIAL ILLUSTRATOR!



Bernie Barton is the man for the job if you need human interest with good detail background.

A top draughtsman, his consistently excellent techniques in line, wash and color have been endlessly useful to many satisfied clients which include J. M. Mathes, TWA, G. M. Basford PanAm, Fuller Smith & Ross, Mutual of New York, Benton & Bowles, General Electric, K&E, and Canada Dry.

If your job calls for attractive people in carefully delineated surroundings with accurately presented products, call LE 2-3536.

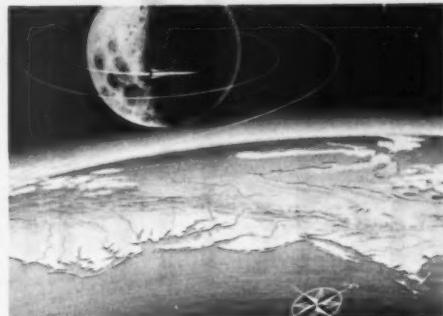


Milton Marx, an art director and a superb architect, interior and travel man, as the sample here shows so well, brings to his illustration the invaluable training of dealing with clients at the art director level.

Especially up his alley are exciting interior and exterior watercolors in a free style, but with exceptional ability to create accurately elevations on the spot without the camera crutch. Regularly used by a host of clients, he can be most recently seen on Columbia Records Club, Theater Guild, Town & Country and the current Danton Walker's Guide cover. Try him at Plaza 5-7023.

When you or your client have a special job—and which one isn't—you cannot afford to start off with someone who only may be able to handle it. You need a special man, one whose samples and background prove that he has handled similar assignments with distinction. To find such a right man quickly can be a real chore; but not if you put in a single phone call to DAI where America's 6,600 artists and photographers with 35,000 of their samples are on file. No guess-work about it, you promptly have on your desk a complete selection tailored to your all with full information about each artist and photographer.

Each of the four illustrators above has his particular forte as you can see, and these specialists are typical of the hundreds we pinpoint for you according to your need. Give us the requirement and we find the man, the special man. Try it! Layout, Lu Daussa, member D.A.I.



Bruno Junker, is the perennial choice of air and steamship lines, oil companies and the like for this kind of map and bird's-eye-view. He has such regular clients as Air France, BOAC, KLM, Pan Am, TWA, AT&T, DuPont, Shell, Sinclair, Socony, Texaco, Am. Export, C&O, Cunard, New York Central, Field and Stream and so on.

Though steadily under a heavy schedule of long-range work, he always has room for a new client and time for single assignments. Try him at Murray Hill 7-3572.



Herschel Levit, modern master in the tradition of fine drawing has for years been a mainstay of client RCA. This recent famous series of line portraits exemplifies the best of Levit's work, for his best customer.

Aside from portraits, however, Herschel has been extensively used in full color by varied industrial and editorial clients like American Management Ass'n., Abbott Labs, UJA, US Steel, Theater Guild, Harcourt Brace and Wallace Labs. Where exquisite and accurate drawing on heroic subjects is a must, so is Herschel Levit. Try him at SU 7-6672.



Service is available  
to non-members  
as well as members

## JEC

*Taste, poor judgment,  
or unethical practice?*

The JEC was recently asked to arbitrate a dispute involving the above questions. An artist, on the basis of samples of his work, was given a complex assignment to be executed within a stringent time limit. The work was delivered on time, but the advertising agency and its client felt the work was unsatisfactory and below the artist's standard.

The agency, fearful of its own position with the client, recast its time schedule and reassigned entire order to another artist, ignored first artist's bills for several months. It was thus some time before the original artist learned the fate of his work and of the agency's denial of any liability to him. In due course both sides agreed to submit the dispute to JEC for arbitration.

The panel decided to consider the matter as a three-part assignment. One group of drawings had not been properly executed for the type of reproduction planned and had to be redone. The second part of the assignment was, in the judgment of the panel, below the artist's standard in comparison with his samples.

The work in the third category was, it was felt, entirely characteristic of the artist's genre.

Here JEC was confronted by a question of taste. This was the work of a highly individual artist who was given carte blanche as to design, color, and treatment within mechanical specifications. Under such circumstances some element of unpredictability was inherent. Taste, the liking or disliking of a piece of work regardless of its merit, is also unpredictable and an element in the selection of all artwork. Distaste alone does not, however, justify rejection of work without giving the artist opportunity to make suitable revisions, and does not release client's financial obligation for work undertaken in good faith.

*Decision:* Feeling that, in category three, the artist had met all conditions fully, and that reassigning the work to a second artist without giving the first an opportunity to make revisions was a breach of ethical practice, the panel awarded the first artist full payment for this part of the assignment, and declined any award for the rest of the work. •

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type "C" ektacolor prints  
dye transfers  
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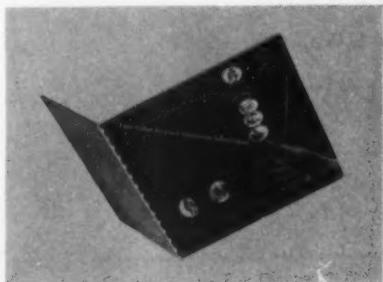
Whether it is openly stated—or remains a silent belief—exaggerated notions of cost prevent thousands of business executives from getting well designed letterheads.

The truth is—a good letterhead is not expensive. It costs less than mailing it . . . less than 4% of the total cost of writing it. The stenographic cost alone is more than ten times the cost of the letterhead.

So the next time you are persuading an executive that his letterhead is an important public relations tool . . . also prove to him that it is his lowest cost public relations tool.

And you can do this with the facts in the new book called, "Two sides to your business letterhead." The designer is Morton Goldsholl, the statistics are from American Business Magazine. There is no charge, and copies are available from your printer and from your paper distributor handling Neenah Fine Business Papers.

*"I don't want  
a good letterhead  
... it costs  
too much"*



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## production bulletin

- ★ Melbourne Brindle
- ★ Dolli Brackett
- ★ Robert Fawcett
- ★ Hector Garrido
- ★ Harold Johns
- ★ Richard Kalkman
- ★ Joseph Lombardero
- ★ Robert Lopshire
- ★ Vincent Mancini
- ★ Mike Mikos
- ★ Raul Mina Mora
- ★ George Porter
- ★ Kenneth Thompson
- ★ Fred Witzig

photographers:

- ★ John Bendixsen
- ★ H. Foster Ensminger
- ★ Richard Wolf

contact:

**Josef Cisar**  
**William Day**  
**Frank Koste**

*represented by*

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KOSTE**

*& associates, inc.*

527 Madison Avenue, New York 22, N.Y. • PLaza 1-1706



**GEORGE SAMERJAN**

Creative art & design Longacre 4-7887  
60 West Parketh Street, New York City 19

*The International-Wattier process offers more accurate reproduction of tones and more uniform gravure reproduction*

Two features of the new International-Wattier process are attracting the attention of the trade and of gravure buyers: improved quality of reproduction of both tone and type matter, and greater reproduction control and uniformity of the same copy appearing in different publications.

In conventional gravure the continuous tone positive controls 100% of the reproduction and the screen plays no part in the reproduction of the copy. In Dultgen gravure the carbon tissue or Rotofilm is exposed both to a continuous tone positive and to a screened positive. The screened positive controls 45% of the tone dot formation and the continuous tone positive 55%. In the new I-W process the screened positive exercises 72.5% of the dot size control, and the tone positive only 27.5%.

Since, in the I-W process, so much of the tone control is in dot size and so little in etching depth, it is now possible to use only one etch in gravure cylinder making. This makes for uniform etching even when cylinders are made in different plants across the country.

The I-W process also produces a long-range hard-dot formation. This widens the reproduction tone range of the process. In color work this is especially important. The new method also offers clean, clear, sharp reproduction of even small drop-out type surprised on illustrations.

The process works with either carbon tissue or Rotofilm. Initial steps (making of separation negatives) are same as in conventional or Dultgen gravure. However, the continuous tone positives are made by contact rather than by projection.

Chief variation from standard procedure is in production of the halftone

*Hasen Hays*



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THERE  
IS  
NO  
GOOD  
USE  
WITHOUT  
ART  
”

*Aquinas*

*Department of Painting and Illustration*

Allen Criss Fisk Frankenberg\* Hasen Hays Karlin Loew Potter Presser Shore\*\* Simon Weaver

*Head of Department* \*day session \*\*evening session

SCHOOL OF VISUAL ARTS 245 East 23 Street, New York

## production bulletin

(continued)

# nail biters:



Why worry that color work will be short of perfect?

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N. Y. MURRAY HILL 7-2595



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383 MADISON AVE. • PLAZA 3-8305

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negative. A triple exposure is made. Stable-base lith film is first contact exposed to a drop-out film made from the cabriolet. This assures mechanically dropping out all color outside the copy area in making the halftone negatives.

Second exposure is to a special I-W non-vignette screen. (This is the heart of the process and details regarding it cannot be published because of pending patents.) This exposure records the screen pattern (eventually the cell walls) on the film. Third exposure is to the retouched continuous tone positive. Resultant dots are clean, free of feather edges. Dot shape also follows contours of copy, assuring clean reproduction of fine detail.

Data has been developed to guide etchers making plates from I-W positives, showing how to produce specific tone strengths, and a color chart shows hundreds of different colors, based on primary combinations, and how they are composed of tone strengths of each color. With this data the cylinder etcher can control his etching to match a given standard.

Carbon tissue or Rotofilm are exposed to both the I-W positive and the continuous tone positive.

Process has been technically perfected and pilot equipment developed. It will be a commercial reality in publication or packaging plants when the printers and cylinder makers install the simple but necessary contact-printing equipment. Actually, no great expense or elaborate equipment is involved. Licensing of the process is under the supervision and control of International Color Gravure Inc., New York City.

**TYPE NOTES** . . . flurry of new idea-stimulating specimens from Amsterdam Continental, 268 Fourth Ave., New York 10. Includes folders or booklets on DeRoos series, Annonce Grotesque, Microgramma, and the Standard family, as well as smaller pieces on the Typefoundry Amsterdam imports . . . booklet showing how seven leading graphic designers use Craw Clarendon available from American Type Founders, 200 Elmora Ave., Elizabeth, N. J. Includes work of Will Burtin, Robert Gage, Morton Goldsholl, George Giusti, Ray Komai, Bradbury Thompson and Freeman Craw. Showings of Craw Modern being offered now by ATF, as well as the new News Gothic Bold . . . unusual catalog of wood types just off the press at Morgan Press in Scarsdale. Repro service available. Morgan and Morgan, 101 Park

## THERE'S A BIG DIFFERENCE BETWEEN BOARDS...

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Big-league artists and up-and-coming students alike make Bainbridge Board the nation's top choice, because Bainbridge has what it takes to get the results.

Bainbridge care in every step of manufacture, plus vigilant and rigid inspection, insures you the standard of perfection your artwork deserves.

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For unsurpassed brilliance, permanence, the most versatile performance ever, ask for Shiva Casein Colors in tubes. These are the original Casein Colors formulated and perfected by Ramon Shiva. They are compounded under rigid standards, and are permanent to light, gases, alkalies and acids. They are water soluble, but become insoluble with time. Use as gouache, tempera, transparent water color, fresco secco. Apply on canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls, glass. Introductory set of 12  $\frac{1}{2}$ " x 4" tubes available at your dealer's now—\$3.95

COLOR CARDS

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Ask your dealer for this handsome brochure (12 x 27) which includes all 34 Casein Colors, their tints, plus 5 grays, 2 blacks, non-yellowing whites, and Technical Data on various painting techniques.



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LABORATORY/SANTA FE, NEW MEXICO.

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Weber Reproduction White photographs true, that's why it's the favorite of photo-engravers, retouchers and illustrators! And it contains no lead . . . is opaque . . . stays white indefinitely . . . is perfect for air brush work.

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This 400-page richly illustrated volume is the outstanding and definitive survey of the entire field of advertising and editorial art and design for 1958.

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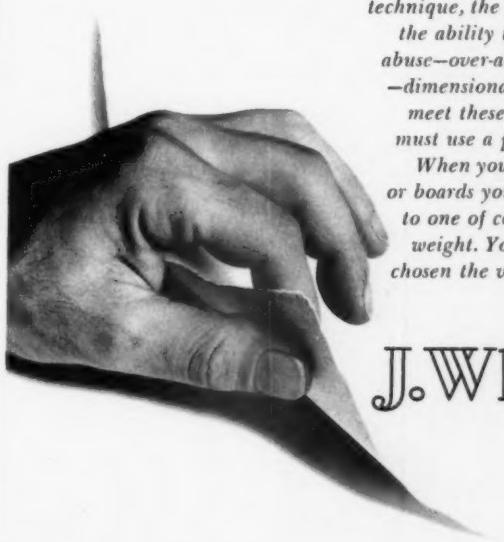
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Art Di

Ave., New York 17. . . . Goudy's Californian, a type designed for the University of California, now generally available. For specimen showings write Lanston Monotype Co., 24th & Locust Sts., Philadelphia, Penna. . . . From Intertype Corp. comes a new book showing one-line specimens of all their faces arranged alphabetically by point size, as well as ornaments, borders, etc. also from Intertype are specimen sheets of 8½ Windsor with bold, 10 Bulmer with italic and small caps, and 8½ and 9 Royal No. 2A Teletype with bold and 8½ and 9 Royal No. 2B Teletype with bold. 360 Furman St., Brooklyn, N. Y. . . . Intertype designer Edwin W. Shaar is one of the American contributors to the 1958 Penrose Annual with article on "A New Look for News." . . . Linotype's Trade Gothic family has added Trade Gothic Extended in light and bold. Will be available in 7, 8, 9, 10, 11, 12, 14 point sizes. Advance showings from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y. . . . some rare and old types included in one-line specimen book just off press at Weltz Ad Service, 320 W. 48th St. 48 pages, 350 faces shown . . . new specimen book also from Real Typographers. Shows 500 hand type faces plus 3-line sample of linotype faces, 9 pages of ornaments, borders, etc. Also showing of Filmotype, copy fitting data. Cover design by Bob Gill. 239 W. 39th St., New York 18.

**ON PAPER** . . . Beckett Sample Packet No. 16 includes samples of 16 commercial jobs produced on Beckett papers. Production data for each job is on inside of the packet. Series of packets builds up real idea file. The Beckett Paper Co., Hamilton, Ohio . . . swatches and printed sample included with new folder of Linton Brothers & Co., Fitchburg, Mass. Folder announces the whiter white in Queen Bristol.

**LOGETRITION:** It's a new system of electronic photoengraving which makes it possible to measure and control simultaneously the brightness range of any projected image with light alone. A single contrast grade of paper or film is used. Test prints and makeovers are virtually eliminated. System employs the new LogEtronic B-5 Vertical Enlarger. This is an adaptation of the LogEtronic units in use today in more than 300 photographic establishments. The precise dot structure in both highlight and shadow areas suits the negatives especially to the new powderless etch techniques. (See Production Bulletin, December 1958.) LogElectronics Inc., 500 E. Monroe Ave., Alexandria, Va. •



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**TRANSOGRAPH**  
Division of

**CHART-PAK, INC.**

ORIGINATOR OF THE TAPE METHOD OF DRAFTING

Leeds, Massachusetts



*Dr. Irving A. Taylor*

The extensive and relatively rapid application of "depth" psychology to product advertisement is unusual and unfortunate. Who would have predicted a few dozen years ago that certain fragments of Freudian theory would be endorsed by hard-boiled ad men. It is unfortunate however that only particles of psychoanalysis, frequently distorted and out of context, assume full and exclusive rights to the forces that produce consumer buying.

It is true that unconscious forces exert a great deal of influence over tastes and preferences. But the concept of "unconscious" is too dynamic to be restricted to the typical mass motivation assumption which stresses the condition of a sick society in which everyone is seeking psychological pills to cure their ills. This negative approach, which coaxes the consumer from below the surface to purchase, obviously works, although not to the extent generally believed. Mass motivation findings are too frequently based on inadequate sampling. And many interpretations are too far fetched for even an orthodox psychoanalyst.

The major sin, however, is one of omission. In assuming that mass motivation deals exclusively with buying forces, other sources of influence are ignored. Particularly underestimated has been perceptual communication which has its roots in *Gestalt* psychology and is more concerned with the visual impact of a design in terms of its positive esthetic appeal.

Perceptual communication is highly related to perceptual organization, and, therefore, with such questions as "what feelings and concepts do various designs evoke in terms of their inherent structures?"

Visual perception and communication encompass the larger part of our psychological world; but the field with its rich



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Gentle erasures that never scratch or damage drawings. Ideal for pinpoint erasing. Preferred by professional people everywhere.

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BETHAYRES, PA.



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Towels with soft beauty woven in to last

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Rich? Yes. Extravagant? Never—because Cannon towels keep on looking and feeling wonderful. The Carefree colors wash beautifully. And what a nice idea for Christmas presents—an luxurious, yet so perfectly sensible.

**Client: Cannon Mills**

**Agency: N. W. Ayer & Son**

**Art Directors: Milton Weiner and Charles Moorhead**

**Photographer: Edgar d'Evia**

**Transparency Retouching: Estelle Friedman Associates**

141 East 44th Street, NYC 17. MU 7-7194

Fold-over Towel, 25 x 60, \$1. Triple-Minnow, 27 x 66, \$1. Bath with matching hand towels and washcloths.

At every price, from \$8.95 to \$23.95, Cannon towels are the most towel for your money.

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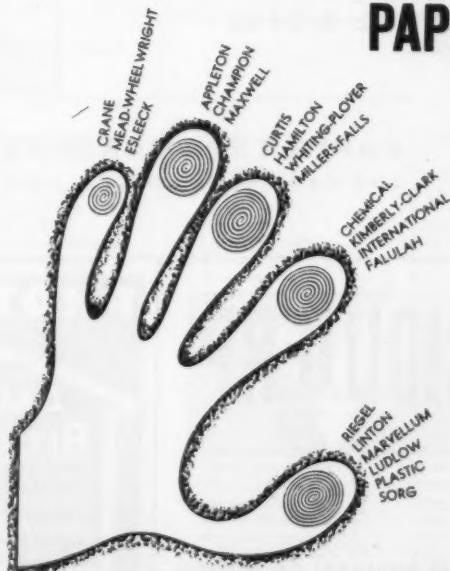
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Art Direction / The Magazine of Creative Advertising / February 1959

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**PRODUCTION MEN**  
**ADVERTISING MANAGERS**

✓ We have every facility in our own plant for hand or machine composition, with many extra services, some of which include 4-Square Proofs, Stik-Back Proofs, Colortone Proofs (choice of 24 pastel colors plus white), Preprints, Reprints and Presentation Proofs.

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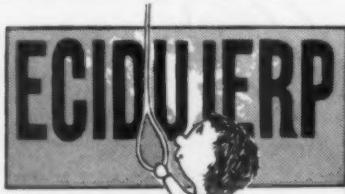
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 IN 1 DELIVERY



**RAPID TYPOGRAPHERS INC.**

305 EAST 46th STREET, NEW YORK 17



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**PHOTOSTATS**

**AMERICAN  
 BLUEPRINT CO.**  
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 299 MADISON AVE. MU 7-1961  
 630 FIFTH AVE. CO 5-0990  
 60 EAST 56<sup>th</sup> ST. Plaza 1-2240

potential for application is virtually unexplored. Mass motivation has become so thoroughly equated with the forces underlying product buying that it is difficult to realize that a product can be preferred purely on its perceptual qualities which produce positive attraction simply because of the way our sense organs are constructed. The desire to purchase a bottle of something which is shaped in a particular way need not mean that it unconsciously resembles a club and will therefore satisfy repressed aggressive needs.

#### Letters

(continued from page 16)

Mr. Deitch worked with a former licensee of John Hoppe (Robert Davis Productions, Inc.) and has set up a studio in association with a presently temporary licensee of Mr. Hoppe (Mr. Langlois); and has seen and used not the concept of Mobilux, but only the "restewed commercial bones". Cartoon and lettering animation are not "Mobilux", they are a by-product.

We extend an invitation to you as artists to visit the Mobilux Lumia studios and acquaint yourself with Mobilux as an art form sensitive to your creative needs.

Dotte Hoppe,  
 Mobilux Lumia Co.  
 N.Y.C.

Paul was Carl...

It was indeed a pleasure reading your item in the November issue of Art Direction "European design for Philadelphia promotion". I would, however, like to make a correction, to the effect that Carl Baker was inadvertently misprinted "Paul Baker". This is in reference to the series of posters I photographed for the Philadelphia Inquirer.

Carl Baker

Where credit is due...

We enjoyed seeing one of Monogram Art Studio's creative ads, done for Smith-Corona, winning a prize in the Rochester Art Director's Club Show. The illustration was #7 on page 62 of Art Direction's November issue.

The prize was awarded for a display adaptation from the ad. Since the ad itself was such a prominent part of the prize-winning display, we think that Monogram's creative folks should have gotten credit also and at least a chunk off one corner of the medal.

The ad was designed by Frank Mayo, illustrated by Art Seiden. Art Director was Alan Solloway of Cunningham and Walsh.

Art Schlosser, President  
 Monogram Art Studio Inc.



ARTISTS, take a whiff . . . by using any one or all of the 36 professional SPEEDBALL points . . . plus 4 steel brushes for large size lettering. Five styles provide any lettering combination . . .

## SWEET SMELL OF SUCCESS

allow you to produce drawings with feeling and finish that earn immediate approval. Comprehensive lettering charts on request for only eight cents in stamps.

**"SPEEDBALL"**

C. HOWARD HUNT PEN COMPANY, CAMDEN 1, N. J.

# ARTEX

### The Eraser You Can DRAW With!

Pencil in background, shading or shadow before or after you've lightly established a rough of your figure, outline or lettering. Then draw in the desired subject with Weldon Roberts Eraser No. 400 ARTEX.

This "whiting out" with the eraser gives softness, blending, highlighting, vignetting — character and individuality to your work — which you might not be able to achieve with liquid white or by scraping or scratching.

You'll enjoy the luxurious "feel" of the soft, white rubber texture and the handy bias bevel shape of Weldon Roberts Eraser No. 400 ARTEX, exceptional for pencil erasing and cleaning.

*Buy several of these erasers today from your regular supply dealer.*

**WELDON ROBERTS RUBBER COMPANY**  
365 Sixth Avenue Newark 7, N.J.

*World's Foremost Eraser Specialists*



### CARTOONS

Kennedy Associates, Inc.

141 East 44th Street, New York, N.Y. MURRAY HILL 7-1320, 7-1321  
*A Complete Service in Cartoons and Humor For Advertising*

John J. Kennedy

Henry J. Schilling

Following is a partial list of cartoonists available through us:

Adams, Frank	Gibson, Mary	Parich, Virgil
Addams, Charles	Goldberg, Herb	Pascal, Dave
Ajay, A.	Goldberg, Rube	Price, Garrett
Barlow, Perry	Goldstein, Walter	Price, George
Basser, Gene	Helle, Ray	Rea, Gardner
Berry, Mike	Hoff, Syd	Reynolds, Larry
Bolkinoff, Henry	Hollreiser, Lenny	Richter, Mischa
Booth, George	Holman, Bill	Ridgeway, Frank
Bri, G.	Hunt, Stan	Schulz (Peanuts)
Brown, Susan	Interlandi, Phil	Selz, Irma
Brown, Wm. F.	Irvin, Rea	Shirvanian, V.
Caplan, Irwin	Johnson, Crockett	Smitis, Tom
Cavalli, Dick	Keller, Reamer	Soglow, Otto
Darrow, Whitney	Key, Ted	Steig, Wm.
Day, Chon	Kraus, Robert	Stein, Ralph
Dean, Abner	Langdon, David	Syverson, Henry
Decker, Richard	Lichty, George	Taber, Scott
Dedini, Eldon	Liivak, Harry	Taylor, Richard
Devlin, Harry	Marcus, Jerry	Thompson, Ben
Dr. Seuss	Martin, CEM	Tobey, Barney
Dowling, Dan	McKay, Dorothy	Tobin, Don
Drucker, Bud	Mik (Ferdinand)	Volk, Vic
Duffy, Edmund	Mullin, Willard	Weber, Robert
Dunn, Alan	Nofziger, Ed	White, David
Duquette, Steve	Norkin, Sam	Wiseman, Al
Emett, Rowland	O'Brian, Bill	Wolff, George
Farris, Joseph	Owen, Frank	

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**ITALICIZING**  
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**CONDENSING**      **CURVING**  
**THINNING AND WEIGHTING**  
**OUTLINES**

## CAST SHADOWS

PLAZA 3-4943  
FLEXO-LETTERING CO., INC.  
305 East 46 St., New York 17

Since 1937 the greatest name in Trick Photography and Process Lettering.

**f**it type  
IN SECONDS!

Tens of thousands of artists, ad men, printers, editors and students have discovered the Haberule Visual Copy-Caster to be the simplest, fastest, most accurate copy-fitting tool ever devised. At art supply stores or order direct... only \$7.50

**HABERULE**  
BOX AD-245 • WILTON • CONN.

## copy corner

by Ted Le Maire, TV Copy Supervisor,  
Campbell-Mithun Inc., Chicago

Today's great advertising campaigns are visual. The monopoly of the copywriter has been broken. Like the blacksmith, the "word-smith" belongs to an exciting yet bygone era. The modern advertising writer must think in pictures first; words second. Television requires it. Competition for customers' time and attention demand it.

Most people—including you, me and the client are motivated by emotions. *We think we think*. But we don't; we feel. Pictures are emotional. Words are rational. They must be translated into emotion. Words communicate with the speed of reading. Pictures communicate with the speed of light.

Name a few great advertising campaigns: Hamm's Beer, Marlboro Cigarettes, Tip-Top Bread. What hits you first about them? I'll tell you—a picture! A "land of sky-blue waters" picture for Hamm's Beer. A picture of a MAN for Marlboro. And a picture of Emily Tip-Top. In your own words, what very rational product-claim does Miss Emily make for Tip-Top Bread? I don't know either but her bread's in our bread box at home.

"Old stuff," you say. "Everyone's doing this." Seen any gasoline ads lately? Here's an industry put-putting along in second gear with "word-smith" advertising. I spend \$2832 for a Floridora Special just to impress my neighbors. But what does the gasoline advertising portray? Clean restrooms!

The function of advertising today is to help fulfill America's dream for new and exciting products. How do you dream—in words or pictures?

Let's skip ahead to an illogical conclusion. Today's picture-perfect advertising brings the Art Director home free. Not by a long shot. The ability to draw is not synonymous with the ability to think or feel. Pictures weep for drama.



# Keyboard Craw Clarendon

copywriter  
confidential

I know too many Art Directors whose visuals are no more dramatic than a burned out picture tube. Even on color television picturing a box of soap flakes is hardly dramatic.

This may explain why so much advertising still originates with writers. Writers — not "word-smiths." The best writers visualize pictures before writing words. But when they do write, they write with pictures. Their words come tripping into your heart all tricked out in meter, rhyme and provocative pauses. Plump words for selling foods. Seductive words for toiletries. (Promise her anything, but give her Arpege.) Brassy words. Musical words. Cuddly words of comfort.

A writer frames his pictures with words.

Radio commercials not excepted. You don't see radio's pictures with your eye; you hear them with your mind. Hear them tinkling like silver bells.

But in any media: radio, TV, print; behind the words marches an idea. Up to now, writers have done too much of the thinking for the creative department. Too often have I seen Art Directors wordlessly awaiting a writer's hot flash of inspiration. No law prohibits Art Directors from originating the Big Idea first.

Perhaps the Art Director will lead advertising's next creative revolution. Perhaps this revolution is already upon us. I hope so.

But call him what you will: Art Director or Writer; today's great campaigns belong to the man with a camera in his head and some drama in his soul.

That's my speech. Give the viewers and readers pictures they can feel. They in turn will give you their attention and their business.

Get the picture? Now—where do you fit into it?

**TYPOGRAPHY (THE REPRODUCTION OF**  
**lettering by means of movable letter types)**

**8** was originally done by pressing the inked surface or 'face' of a letter made of wood or metal against a surface of paper or vellum.

**THE UNEVENNESS AND HARDNESS OF**  
**paper, the irregularities of types (both in**

**9** respect of their printing faces and the dimensions of their 'bodies') and the mechanical imperfections of presses and

**PRINTING METHODS MADE THE**  
**work of early printers notable for**

**10** corresponding unevenness, irregularities and mechanical imperfections. To ensure that every letter left its

(Available now in 7 pt.)

**or cast it from display matrices**

**A B C D E F G H I J K**

**L M N O P Q R S T U V W**

**14 X Y Z & 1 2 3 4 5 6 7 8 9 0**

**a b c d e f g h i j k l m n o**

(12 to 36 pt.) **p q r s t u v w x y z**

**on the MONOTYPE!**

Write for specimens and additional information to  
Lanston Monotype Company, 24th & Locust Streets,  
Philadelphia, Pennsylvania



**Still Life** product • food  
industrial  
ILLUSTRATION  
MIKE LOPERT  
MU 5-2830

SPECIAL BARGAINS  
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and ART BOOKS  
Write for  
'Friem's Four Pages,'  
our interesting art  
newsletter...  
FREE on request.



**A. I. FRIEDMAN INC.**  
QUALITY ART MATERIALS

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# SUBSCRIBE NOW TO **CAM report**

CREATIVE ADVERTISING MANAGEMENT

a new newsletter service for all art and photographic executives who must know prices / salaries / business volume / buying trends tax developments / legal data / ethical problems

If you make decisions — about ad art/photography/design — CAM Reports is for you. Whether you buy or sell, you'll want this twice-a-month crisp reading report. For the first time, art and photographic executives will have facts where there have been no facts. Now you can be in-the-know on what's happening in your city and around the country in art and advertising.

#### CAM REPORT WILL:

**save you time.** Its lightning fast readability gives you basic data, unavailable up to now, in a few minutes reading.

**save you money.** By familiarizing you with industry trends in salaries and prices, it sharpens your factual background for buying and selling supplies and services.

**give you factual bases of comparison.** Data tables on studio billings will reveal broad trends against which you can measure your performance. Data on percentages of costs for studio operation factors (selling expense, rent, talent, etc.) will enable you to see where your breakdown fits into the general practice.

**give you up-to-date data.** Published twice-a-month with data as new as the day before mailing, information is rushed to

you at the peak of its significance.

**alert you to buying trends.** Accurate, prompt reportage of trends, fads, swings in art, photography and business practice can mean the difference of hundreds of dollars to you.

**prevent headaches.** Just one item on taxes, accounting or law may save you — in dollars, time and aggravation — many, many times the value of the year's subscription.

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Many CAM subscribers have written us to say how important the semi-monthly newsletters have become to them already. Many subscribers, too, have ordered extra copies for their executive staff. (One studio alone has 8 subscriptions.) Only two subscribers have requested a refund—a remarkable record when you consider that many subscribers bought their subscriptions sight unseen, before publication. Obviously, CAM Report has done what its publisher said it would do.

**If you buy or sell art and photography,  
CAM Report is for you**

Subscribe now to the new business newsletter, written exclusively for you twice a month with exactly the news you want and need.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

**CAM REPORT** 19 WEST 44th ST., ROOM 509 NEW YORK 36, N. Y.

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 Enclosed is prepayment in full. Please send me four bonus copies so that my subscription will run for 14 months.

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CAM Report is published by the publishers of ART DIRECTION

#### 4th Communications Conference explores symbolism

A record attendance is expected at the Fourth Annual Conference on Visual Communications sponsored by the Art Directors Club of New York April 1 and 2 at the Waldorf. The conference theme, Symbolism in Visual Communication, will be explored by speakers who are recognized national authorities on their respective subjects. Elwood Whitney, senior vice president Foote, Cone & Belding, and conference program director, announced the conference will study the use of symbols to accelerate communication in every phase of life, from the hobo's use of chalkmarks to the scientist's development of new symbols for new sciences.

Conference registration is \$50, includes all sessions and luncheon on both days. Registration may be made through Conference Secretary, Art Directors Club of New York, 115 E. 40 St., New York 16.



**Baltimoreans elect George Fondersmith** Officers of the Baltimore Art Directors Club

this year are, from left, treasurer Clyde B. Maybee, of R. W. Lapham Studio; president George Fondersmith, AD, Van-Sant, Dugdale & Co.; second vice president Woody Ensor, AD, H. B. Davis & Co.; first vice president Frank C. Mirabile, AD, Welch, Collins & Mirabile, Inc.; secretary William A. Lilley III, AD, The Martin Co.

bile, AD, Welch, Collins & Mirabile, Inc.; secretary William A. Lilley III, AD, The Martin Co.

Other news from Baltimore: The redesigned monthly Newsletter published by the club, redesigned by co-editors Stan Mossman and Don Munschauer, includes more pages, advertising and two colors. New editorial/graphic features are an Ad of the Month campaign and a Model of the Month contest. Photographer James Karmrodt Lightner was the exhibitor at a recent meeting. Woody Ensor is chairman of the monthly exhibition committee. Randall Shaull will serve as sergeant-at-arms at regular monthly meetings. Club's representative to NSAD is Frank Mirabile. DeWitt Battams represents the club on the artists committee at the Baltimore Museum. The club plans a Saturday trip to the Philadelphia Art Directors show in late April. Recently guest speakers included: AD D. Mortellito of DuPont who presented a program of slides and his impressions of the Brussels Fair. Artist/designer/AD/calligrapher/typographer Fridolf Johnson, who is AD for Norcross greeting cards and writer for American Artist.

#### St. Louis club aids student typography/design

St. Louis ADs are cooperating in a Washington University typography/design project which is geared to not only teach theory and develop talent but to also give students practical experience. Dean Kenneth E. Hudson of Washington School of Fine Arts and Robert S. Robison, St. Louis AD club president who is a leading instructor in art techniques, are experimenting with special student training programs which utilize

cooperating programs by St. Louis graphic art and advertising firms. In addition to the usual plant tours, cooperating companies are offering design and follow-through opportunities in advertising, type, and textbooks.

W. M. Johnson, president of Webster Publishing Co., originally conceived and offered the practical experience program in 1947, giving students the opportunity to design, illustrate and produce textbooks. Others cooperating in the university program include Warwick Typographers, Superior Typesetting Co., Central Engraving Co., Van Hoffmann Press, National Typesetting Co. Schell Fury, president of National, conducted an afternoon session on typography. Students' comprehensives were displayed at the Cassell and Paul Art Galleries. ADs Joe Dettling of Gardner Advertising, John Lamoureux of Warwick Typographers, and Robison judged the ads, named three award winners and an honorable mention.



**Bostonians plan Fifth Annual** These Boston ADs are planning their Fifth Annual Show, which will be held March 9-12 at the Copley Society. A combined Art Directors Club/Advertising Club awards luncheon is also planned. Here, left

to right, Horace Gray, screening committee chairman; George Whinnen, chairman of the awards show; Lee Pistone, president of the AD club; Lou Panarelli, exhibits chairman; William Cushman, scholarship awards chairman; Frank Milauskas, treasurer of the AD club.

### New York's 38th to feature wider, younger representation

Henry Wolf, AD Harper's Bazaar and chairman of the exhibition committee for the Art Directors Club of New York 38th Annual National Exhibition of Advertising and Editorial Art and Design, reports entries received at closing time revealed a more widespread geographical representation than formerly and a greater number of first submissions by young ADs, illustrators and designers. Wolf also noted an especially strong group of submissions from California and Canada. It is expected that this year's show will be one of exceptional significance and vitality, expressing current trends. The volume of material to be judged was greater than last year, indicating a full representation in each hanging classification.

The Awards Luncheon will be held in the Grand Ballroom of the Waldorf March 31. Immediately following, the exhibition opens to the public.



**Illustrator Morgan Kane hypnotizes Philadelphians**

A record attendance at a recent meeting of the Art Directors Club of Philadelphia watched illustrator Morgan Kane, who is a member of the National Federation of Hypnotists, perform individual and mass hypnosis. At left, Kane in action, with Sandy Line, Barney Line and, right, Ray Ballinger, club president. President Ballinger presented the Club Medal of Achievement to Kane.

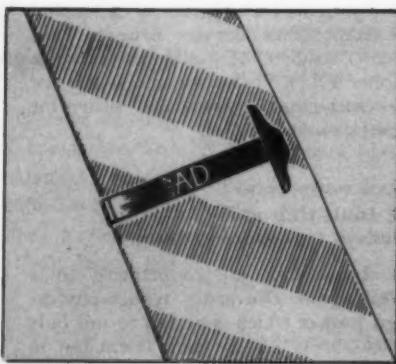
New members introduced at the meeting included Reba Weiner, Chris Justio, Jack Bryne, Frank Reardon and Nick Areno. The club's representative for the

Printing Week show was Ted Miller of Kramer, Miller, Louden, Glassman. Selection judges were Ed Holland of Lewis and Gilman, Joe Frassetta of Berman/Steinhardt and Bob Krauss of the Freed Studio. Jim Huegh has been appointed as head of the Artists Guild section in the Joint Ethics Committee, replacing Win Lambdin.

### Toledo becomes 31st NSAD club

A third Ohio club has been admitted to NSAD membership. Toledo club, projected by a group of ADs in June 1957 and officially formed May 1, 1958, joins Cincinnati and Cleveland as Ohio's NSAD chapters. Twenty-five ADs and five associate members, Toledo's present membership, plan the First Toledo Annual Exhibition. Officers are president, William Kuhlman of Kuhlman Studios; first vice president, Bert Strand of Techway Hall Designers; second vice president, Hal Kinder of Slayton-Racine, Inc.; secretary-treasurer, Ray Bloch of Toledo Blade Co. Directors are Walter Chapman of Phillips Studios, Ken Nissen of Nissen Studio and Harrison Rucker of Willys Motors.

Committee chairmen include Fred Chapman of Phillips Studios, annual exhibit; Jim Brower of Brower Studios, finance; Norm Bringman of Norm Bringman Studios, grievance; Bob Coen of Coen & Folger Studios, membership; Bob Jackson of Techway Hall Designers, program; John Richter of Blade Printing Co., publicity; Phyllis McCarthy of Lion Store, social activities.



**NSAD tie clasps** T-square tie clasps in sterling silver or gold plate, with NSAD emblem, club emblem or monogram are available from K-Kraft, 115 E. 40 St., New York. Write for prices, details.

## chapter clips

**Chicago:** A panel review and discussion of selected award winning ads and tv commercials from the 26th annual ADCC exhibition was the program at recent meeting. Panelists were John Pullen, vp and copy director, N. W. Ayer & Son; Draper Daniels, vp and creative director, Leo Burnett Co.; Lee King, vp, Edward H. Weiss & Co.; Andy Armstrong, former creative director, Leo Burnett Co.; Jack Kies, vp, Needham, Louis & Brorby; and moderator Orville Sheldon, ADCC president. Preceding the discussion, Pullen spoke on Creation, Presentation and Evaluation of Advertising.

**Montreal:** Dr. Irving A. Taylor, assistant professor of psychology at Pratt Institute and writer for Art Direction magazine, addressed a recent meeting. His subject was Creative Communication in the Arts and Sciences . . . Adolphe Leduc is chairman of the Eighth Annual Exhibition of Advertising and Editorial Art.

**Philadelphia:** Special events committee reports the club recently toured Curtis Publishing Co.'s new printing plant at Curtis Park, Sharon Hill.

**Pittsburgh:** ADs participated in recent special Visual Communications program presented by Pittsburgh Club of Printing House Craftsmen. Panelists were Jim Devine, creative director, W. S. Walker Advertising; Paul Schweinberg, artist/designer; Al Kiefer, AD, Fuller & Smith & Ross; David Moodie, Penn Art Studios; Larry McCarty, Ed Lawrence Studios; and John O'Connor, typographic director, William G. Johnston Co. Panel moderator was Jon Jondoleit, AD, William G. Johnston Co. The ADs discussed such subjects as "What Is an AD?", and "Studio Relations with an AD."

**St. Louis:** Joanne Goin of Centaur Studios did the colorful cartoon-panel cover for the recent special issue of AD-vantages, published by the Advertising Club of St. Louis. She received the assignment from the Art Directors Club of St. Louis, which gives full cooperation to AD-vantages. Pres Bagent ADs the weekly.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

# A D NEWS



**3rd Annual Techni-Craft Awards—3 top winners** John J. Karp, president

of Techni-Craft Printing Corp., stands (second from right) with the three top winners in the Third Annual Graphic Arts Competition for Fine Arts, sponsored by his firm. At left, Robert Blanchard of Ballantine Book Co., who won second prize with his oil, P-Town. Next, Philip J. Gibson, AD for Port of New York Authority, who won first prize with his untitled seascape in oil. Far right, John T. West, AD at Fuller & Smith & Ross, who received third prize with his wood-cut, 6:00 A.M. Entries were sponsored by graphic art associates—printing buyers, ADs, etc. Paul Kossoff, supervisor of the Port Authority's graphic and pictorial section, sponsored Gibson. Blanchard's sponsor was Thomas F. Crehan, Jr. of Signet Books. West's sponsor was C. V. McMains of F&S&R.

The three top award pieces were selected from among 200 entries judged by Garrett P. Orr, president of the Art Directors Club of New York; Leonard Gohs, AD, Texas Co.; Richard Mulligan, AD, American Gas Assn.; Ralph A. Santulli, president, Advertising Agency Production Club of New York.

## Perry Peterson

Top magazine illustrator Perry Peterson died following fatal burns suffered in a fire in his New York studio. He was 50. A tall, Lincoln-esque figure, for the last 20 years he had taught and influenced many younger artists. He began illustrating for the old Liberty magazine, later worked for all the leading publications. At one time he had also done advertising art. He had been on the faculty at Art Instruction, Inc., Minneapolis, a correspondence art school. A member of the Westport Artists Club, his home was in Ridgefield, Conn. He was represented by American Artists Co.



**New York ADs decorate Bellevue** This is AD Eric Lunden, Foote, Cone & Belding, painting a manger scene on the windows of a children's ward in Bellevue Hospital. He was one of a group of FC&B ADs and artists who came down with head AD Howard Munce to decorate

the children's wards. About 100 artists from a long list of the city's agencies, studios and art schools, as well as free lancers, answered the annual Bellevue plea. The hospital, unable for fire hazard reasons to use the customary Christmas-New Year decorations, has for several years, with the cooperation of the New York Art Directors Club, sported Santa Clauses, nativity scenes, etc. on its windows.

This year Mrs. Aaron Halpert, a volunteer in the children's recreation service, conceived the idea of directly contacting the agencies, studios and art schools for help in the holiday decoration project, received an overwhelming response. Miss Norma Alessandrini, head of the children's recreation service, had poster paint and Bon Ami mixtures ready for the artists, who brought their own brushes. Miss Alessandrini reports she uses the cleaning powder with the poster paints because it keeps the paint from running, also does double duty as a cleaning aid at window washing time.

## In the news

The illustration being used for Brotherhood Week this year (Feb. 15-22) is the work of John P. Hudak, director of the commission on mass communication, National Conference of Christians and Jews. He took the Brotherhood Week symbol—a graphic of the world globe encircled by a banner bearing the word Brotherhood in caps—and placed it against a background simulating the firmament. This background he achieved by splattering poster paint, with a toothbrush, on black paper... Packagers save labor, machinery and materials and more efficiently use factory space, reports Stone Container Corp., if they use Stone's Stik-

Kwik process. This assembles and seals corrugated boxes by pressing precoated flaps together . . . Young & Rubicam, in conjunction with Intaglio Service, Marathon Div. American Can Co. have come up with another newspaper advertising advance. (See Art Direction's story on Y&R's Hi-Fi, in Production Bulletin, November 1958 issue, pp. 34-39.) They broke their new development in pre-printed ads, with over a million inserts of an ad for Dream Whip, preprinted in four-color rotogravure on regular newsprint. Regular editorial copy and b/w ads appeared on reverse side of the page . . .

Some packagers switch to paper and cardboard wraps, some switch away. R. T. French Co. has changed to lithographed metal for packaging its dried flake line, dropping the paper-wrapped cardboard containers. Robert Driggs, director of sales promotion and secretary of the packaging committee at French, designed the new package which features colorful, decoratively "realistic" art on the label . . . The Seventh Annual Advertising Essentials Show and the Sixth Annual National Sales Aids Show have been combined, will be held March 30-April 1 at the Biltmore. Details from Advertising Trades Institute, Inc., 135 E. 39 St., New York 16 . . . For reservations to Typography-USA, the Type Directors Club of New York forum on The New American Typography, send check or money order for \$20, payable to Typography-USA, to Type Directors Club, P. O. Box 1607 Grand Central Station, New York 17. Affair will be at the Biltmore, April 18 . . .

First area investigated by Better Packaging Advisory Council was covered fibre cans and tubes. Complete copies of the survey which lists reasons for choosing fibre can packaging, details on sales, costs, etc. is available. Write on business letterhead to the council, 12 E. 41 St., New York 17 . . . Type Tells the Story is a new slide film on type's role in advertising. It and an accompanying folder come from Advertising Typographers Association of America, 461 Eighth Ave., New York . . . James Perkins is retiring from Perkins & Lavaty, artists' representatives, to his Amagansett, L. I. home. Frank Lavaty will continue at the same address, 45 E. 51, EL 5-0910. Perkins & Lavaty had been together four years . . .

A pilot survey by Nesbitt Associates, New York package and product designers, found that the package more than anything else sells the consumer on the product. Comments Saul Nesbitt, ". . . in the new customer's mind, the package is the product." . . . The new illustration for Sunbeam Bakers' annual Christmas

poster, Not By Bread Alone, was done by Ellen Segner who designed the Miss Sunbeam trademark . . . George Samerjan, designer/painter/teacher/art juror/critic, addressed the Artists Guild, on Practice of Art and Design Today . . . National Biscuit Co. won Package Designers Council's first annual Industry Award, "for outstanding contribution to the use of creative package design in marketing" and for their working relationship with their design consulting office, Raymond Loewy Associates . . . Harry Walter, former president of Gerard Steel Strapping Division of U. S. Steel Corp., is now executive director of Packaging Foundation, Inc., a nonprofit corporation organized to financially assist the School of Packaging, Michigan State University. Details on the School of Packaging's curriculum and Packaging Foundation's role, from the foundation at B-1, South Campus, Michigan State University, East Lansing, Mich. . . .

Butler Mfg. Co., Kansas City, Mo., introducing a new type of moulding for outdoor advertising poster panels. The moulding, made of Clad-Rex vinyl clad aluminized steel, is resistant to weather, wind and sun. The new moulding is an OAAA-approved Loewy design . . . A free sample of Freshrap heavy duty waxed paper, a product of Badger Paper Mills, Peshtigo, Wis., was recently inserted in the St. Louis Globe-Democrat. This is said to be the first time a usable sample of household waxed paper has been merchandised in a daily paper. The 3-color sample was printed in Hi-Fi. Badger's agency is The Brady Co., Appleton, Wis. . . . Martin Rosenzweig, AD of Coronet, was design lecturer at the First Industrial Editors Conference. Showed slides of his work for Industrial Design Magazine which he ADed for 3½ years, Consumer Reports, to which he was consultant AD, Coronet and others. Pointed out that working with low budgets, such as in industrial magazines, gave opportunity to experiment with found objects, more graphic and exciting techniques such as photograms, special stocks and colors . . .

Direct Mail Advertising Assn. now has a code of ethics and standards of practice for rental and exchange of mailing lists. The code will be supplied any mailer who requests it from DMAA headquarters, 3 E. 57 St., New York . . . Ben R. Donaldson, advertising consultant to Ford Motor Co., has been elected chairman of the board of directors, Advertising Research Foundation.

#### **Art Students League re-elects Arthur Foster**

Canadian-born Arthur J. Foster of New York and Redding, Conn. has been re-

elected president of the Art Students League of New York. Other new officers include Augusta M. Kelley, women's vice president; Francis J. Barber, men's vice president; and board of control members Laura Palumbo, Maccabi Greenfield, and Geoffrey Mawby.



Banquet on a budget... real Italian-style CHEF BOY-AR-DEE Spaghetti Dinner

With lots to please diners at the budget \$1 to Roman, Chef Boy-Dee introduced a new product—old style serving size spaghetti, topped with meat sauce to maximum flavor and deliciousness. 16 oz. cans or one box at only about 10¢ a serving.

#### **New illustration production on a continuing campaign**

**Young & Rubicam's current campaign for Chef Boy-Ar-**

Dee, art directed by Art Cady, has been using combination illustrations, a foreground shot of product in use in various situations, and a background shot of an Italian scene. This combination theme is in the copy, too, both content and typefaces. The product is an American one presented with Italian overtones for both its Italian derivation and the combined appeals of the reassurance of an American-made product and the glamour of foreign food. This illustration is the first Ektacolor strip-in print used in the campaign, which has been running a year, and one of the first Ektacolor strip-in prints used in national advertising. Photographer Toni Ficalora constructed a set allowing for the background shot, a transparency supplied by Y&R, made a separate negative of it, dropped it into the window opening he allowed in his foreground, and with a double exposure then supplied the agency with the whole thing—both illustrations—on the same print paper.

Art Cady has Roman photographer Ettore Naldoni shoot all the Italian scenes, including this one. Typefaces were evolved under the direction of Y&R typographer Lydia Carter. The headlined letters were especially designed for this campaign by George Abrams,

based on Roman Forum inscriptions and designs by 17th century typographer Nicholas Jensen. Body copy is in Kennerly, designed by Goudy in the 1920s, based also on Roman letters and Jensen faces. The product package illustration spot, bottom right, is a wash drawing by Otto Zoehler. Copy is by Dave Luhmann.

### Des Moines to hold 2nd annual

March 30 is the opening date for the second annual exhibition of the Art Directors and Artists Association of Iowa. The show will be hung in the Younkers department store, Des Moines. Exhibition committeemen are chairman Harry Watts, Bankers Life Co.; assistant chairman Chris Christiansen, Look magazine; secretary Bob Alberty, Meredith Publishing Co.; finance, Bill Fultz, Meredith Publishing Co.; publicity, Wendell Mohr, Fairall & Co.; printed material, Jim Lienhart, Meredith Publishing Co.; exhibition design, Lynn Stacey, Freeman Decorating Co.

Frank Deitch of Look magazine is new membership chairman. W. Robert McCloskey, director of contemporary design for Hallmark Cards, Inc., Kansas City, was a recent guest speaker, discussing trends in greeting card design.



Relief etching allows artist complete control over the original right on through the finished printing plate.

Smith's newly developed technique of relief etching allows the artist complete creative freedom and control, from the original right on through the finished printing plate. As a medium, Brussel-Smith's method derives from two sources, the late 18th century relief etching of William Blake and the manière cribleé (dotted print) of the 15th century. Blake devised a transfer method which offset his art onto a copper surface which was then etched with acid. But he found no way of drawing directly on the plate. The manière cribleé used the graver on copper.

Brussel-Smith's method allows the artist to draw directly on the plate which is then both etched and engraved, under the artist's complete control so that he is not bound by mechanical restrictions. The copper plate can be etched to desired depths for coarse or coated stocks, and flat or curved electrotypes can be cast from it.

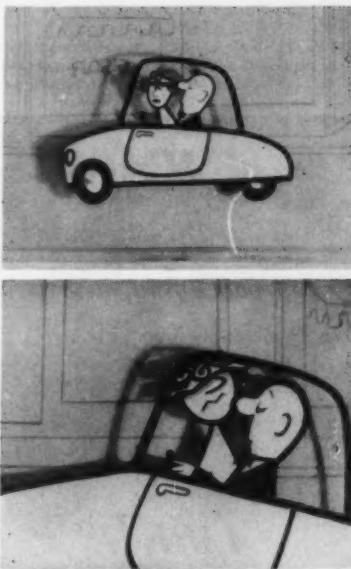
Step by step, this is how the method, a complete and successful inversion of etching intaglio into etching in relief, works: After the rough sketch is drawn, the sketch outline is transferred to copper plate. When the drawing is completed textures are impressed directly onto the surface of the plate by means of an etching press. The plate is then put into an etch bath, etched with acids to desired printing depths. The plate is then engraved. Proofs are pulled, corrections made. Flat or curved electrotypes can be cast from the finished original plate. Thus the original printing plate is at the same time original art.

This four color picture was produced by four plates and process colors, printed in sequence, wet on wet. The art was developed on the four plates creatively, simultaneously, giving the artist control over nuances of color, accuracy of delineation and register, allowing no mechanical conversion to come between artist's intent and the viewer. Details of the process are available from Brussel-Smith, 328 Cherry St., Bedford Hills, N. Y., or dial operator and call CEntral 2-3384, in Bedford Hills.

### T&H Calendar Review judged by Jan van der Ploeg

The Boston Club of Printing House Craftsmen, Inc. chose Jan van der Ploeg, type division sales manager and director of type design for American Type Founders, as the 1959 critic for the Tileston & Hollingsworth Calendar Review. Van der Ploeg became the 20th critic in the annual event sponsored by the paper manufacturer. T&H designates a theme for the year's 12 leaves, and 12 printers are given a free hand to design and print each month's calendar. The only specifications are the month, the paper stock, the sheet size, the number of impressions, and the name of the paper, manufacturer and the address. The critic analyzes each sheet, rating it typographically, emphasizing reasons for best pages' effectiveness, and pointing out improvement possibilities in less successful pages.

Van der Ploeg will address several Craftsmen clubs sponsoring T&H Calendar Nights. His tour opens in New Haven Feb. 3.



3D cheap and fast For Manufacturers for humor tv spot Trust Auto Loan, Young & Rubicam's

tv AD Marvin Kunze designed heavy line art which carries out the commercial's combined themes of humor, fast action and situation involvement on the part of the viewer. Then Animation Associates did cut-out animation, manipulating the paper cutouts by hand (the animation cameraman) and mechanically on special equipment devised by them. The method is cheaper and faster than usual animation—no individual, painted cels, no in-betweening or opaquing, etc. 3D effect comes from photographing foreground action on four or more different planes, different distances away from backgrounds—note shadows cast on backgrounds. Writers: Edward Caffrey, Pat Steel. Copy supervisor: Sumner Winebaum. Agency film producer: William Muyksens.

1) Mr. and Mrs. (Henry and Mabel) begin their drive. She yaps as the back-seat-driver type wife, but these are asides. Main conversation is about Manufacturers Trust. His only comment, "Yes, Mabel", at outset.

2) He barely escapes a moving van which backs out right in front of him. She has noticed volubly other possible minor dangers, misses this real one completely.

3) She: "I think we ought to pick out a new car today and—watch out for that bump up ahead—"

4) He hits the bump (Boom!), they bounce, and her hat's squashed over her eyes.

5) She: "I think you did that on purpose, Henry." He, having said nothing after the initial, "Yes, Mabel," smiles into camera, still wordless.

## WHAT'S NEW...WHAT'S BEST

*Art Direction's critic panel watches direct mail, displays, packaging, newspaper ads, consumer and business magazine ads, posters, TV*



'Tasteful approach to American car ads'

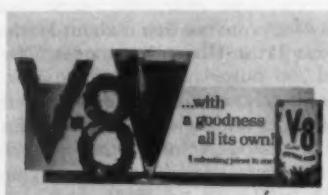
"Possibly the first American car manufacturer to adapt a tasteful, almost editorial, approach to their ads. The photography is soft and easy—doesn't have a retouched look—no crazy distorted angles. The type is simple—extremely tasteful and well organized. This approach has been seen in the ads of small foreign car manufacturers such as Peugeot, Citroen, MG, etc.—all effective and all maintaining a certain honesty

and directness. It's refreshing to see a little taste creeping into the American automobile advertising scene." Layout/design by Hans F. Sauer, vp/creative director, D'Arcy. Photos, Jon Abbot, Hans Sauer. Typographic consultation, Aaron Burns of The Composing Room, Inc. Copy, Julian Apley. Standard Light, Medium and Bold types. 4-color engravings by Knapp. Lettering of "Lark" designed and executed by SH&L.



'A total promotional effort'

"The most interesting thing about this newspaper ad is not the ad itself but a tv commercial, or, rather here's a total promotional effort that has its greatest value in the fact that all or most of its visual communication has been coordinated to give throughout a oneness of look. While one is watching tv, he is stopped to see on the screen in the White Owl commercial the exact repetition of the man with the cigar that he has seen in this ad. Whichever came first doesn't matter—what is important is that there is a cumulative effort where the memory of the viewer of the tv screen or reader of the newspaper is brought into play by the identical visual picture he has encountered in the other medium." AD/copywriter is William J. Casey, Young & Rubicam. Photographer, Lester Bookbinder. Model, Ted Baer, a Y&R traffic man. Originally the ad was designed to run as a full page with "A-hhh" half under the "H-mmph" half. Idea to run it as a bottom of a double spread was contributed by Chick Blood, Y&R traffic man on the account.



'Blood space' painted bulletin

Cut-out extensions on this embellished painted bulletin allow magazine bleed page effect for V-8. The extensions allow high-lighting of the fresh vegetable V-8 design and the glass of juice, both of which extend above the bulletin's facing. The product package extends, at right, beyond the facing. This painted bulletin is one of a series rotating in the Los

Angeles and San Francisco market area. AD, Robert L. Skinder, Needham, Louis & Brorby. Artist, John Howard. Copywriters, Ricker Van Metre, Jr. and Phyllis Sharer.

The bleed effect is made possible by Foster and Kleiser outdoor advertising company's Royal Facing which allows the F&K cutout extensions. Design was painted directly upon plywood, using the customary pounce projection but no color guide. Gradations in color values are achieved by a special method of paint application on four-foot sections of the bulletin's surface. The glass of V-8 juice, which measures about 20 feet in height, took the artist three days to paint.



## THE COMPANY IMAGE NEEDS PERSONAL MEANING



Can microwave radio technology help you manage your business?

Hughes is helping companies introduce and utilize microwave radio technology to help make management more effective and efficient. This kind of technology can now negotiate.

With Hughes' unique ability to design and develop microwave radiotelephones at every place of use, Hughes can help you manage by radio to and from branch offices, warehouses, and plants.

With radio-controlled data processing, sales and distribution systems, and other electronic

systems, Hughes is helping companies introduce and utilize microwave radio technology to help make management more effective.

Hughes is research, design and other electronic advances that are making management more effective.

At one of the country's largest electronics research and development centers, Hughes is working on developments in defense, space, communications, and information systems which will give a "personal touch" to the new world of management.

A Hughes Product engineer will gladly work with you to determine how Hughes' unique combination of Hughes' electronic products can offer a personal touch to your management system. Write Hughes Products, Los Angeles 45, Calif.

DESIGNER'S WORKSHOP  
MICROWAVE AND COMPUTER SYSTEMS  
DATA PROCESSING SYSTEMS  
TELEVISION AND COMMUNICATIONS EQUIPMENT  
COMMUNICATIONS SYSTEMS

HUGHES PRODUCTS

© 1964 HUGHES AIRCRAFT COMPANY



How soon can you have a better heart check?

It probably isn't far for most. The Hughes electrocardiograph is designed to make it easier to get a better heart check. By simply pushing a button, you can hold and examine any number of heartbeats.

The electrocardiograph is one of many electronic advances that assist in Hughes Products' leadership in research and development. It is the latest in a series of electronic advances that have made Hughes a leader in the electronic communications industry and a major producer of Hughes' electronic products to time after time.

A Hughes Product engineer will gladly work with you to determine how Hughes' unique combination of Hughes' electronic products can offer a personal touch to your management system. Write Hughes Products, Los Angeles 45, Calif.

DESIGNER'S WORKSHOP

BEST OF DESIGN IN ELECTRONIC EQUIPMENT  
COMMUNICATIONS EQUIPMENT  
TELEVISION EQUIPMENT

HUGHES PRODUCTS

A DIVISION OF HUGHES AIRCRAFT COMPANY

© 1964 HUGHES AIRCRAFT COMPANY

Today, there is a lot of talk about the "company image," but very little research has been done on the way in which the company image is communicated in printed advertising. Advertisements studied by the Starch Reader Impression Program reveal that the company image projected by printed advertising is a very general, total impression which is closely related to the headline and to the treatment and content of the illustration.

The ads which project the strongest company image are "institutional" in the sense that they are not directly concerned with the sale of a particular product. In these two business paper advertisements for Hughes Products, for example, the products shown had not been developed when the advertisements appeared. When the products are on the market, Hughes Products will probably supply only the component parts.

Both of these ads impart a vigorous and consistent company image picturing Hughes Products as a firm which is so up-to-date that it is ahead of time. The ads create an impression of unsurpassed ingenuity and ability in the electronics field.

The illustrations are responsible for

this company image. Both of the illustrations depict the future, but the only futuristic elements are the electrocardiograph and the microwave radio set. The familiarity of the business suits, the doctor's lab coat and the furniture enhances the ad's believability by helping the reader to tie these futuristic ideas to his present experience. The clean, sharply defined, photographic treatment adds an impression of authenticity because it is consistent with the business reader's way of looking at his universe.

The content of the illustrations reflects a meticulous understanding of the American executive's interest and motivations. In response to the ad on the left, several readers in the study sample spontaneously revealed that they had suffered coronary attacks, so that more adequate examination procedures were a matter of direct personal concern to them. Some of the readers who had not had coronaries talked as if they were expecting one any day. They expressed dissatisfaction with present electrocardiograph techniques, and a few of them recalled friends who had died of heart attacks soon after they had been given a clean bill of health.

In its own way, the ad on the right promising easier management and control is fully as important to business readers as the "better heart check." The idea of control is pervasive in business; inventory and accounting systems, the pin-pointed division of responsibilities and the organization of the executive hierarchy itself are all designed to give top management men better control over income, expenditures and personnel. Along with the desire for control there exists a wish to make the methods of control as automatic and comfortable as possible; few executives want to maintain this control through direct personal conflict and sheer force of will. Because of these opposed motives, any device offering physical insulation from personnel and the immediate problems of business acquires a high value.

A clear-cut company image has little value unless this image is tied to matters that are personally important to the reader. In these ads, the treatment and the futuristic theme of the illustrations puts the company image across; the subject matter adds the personal meanings which make that company image important.

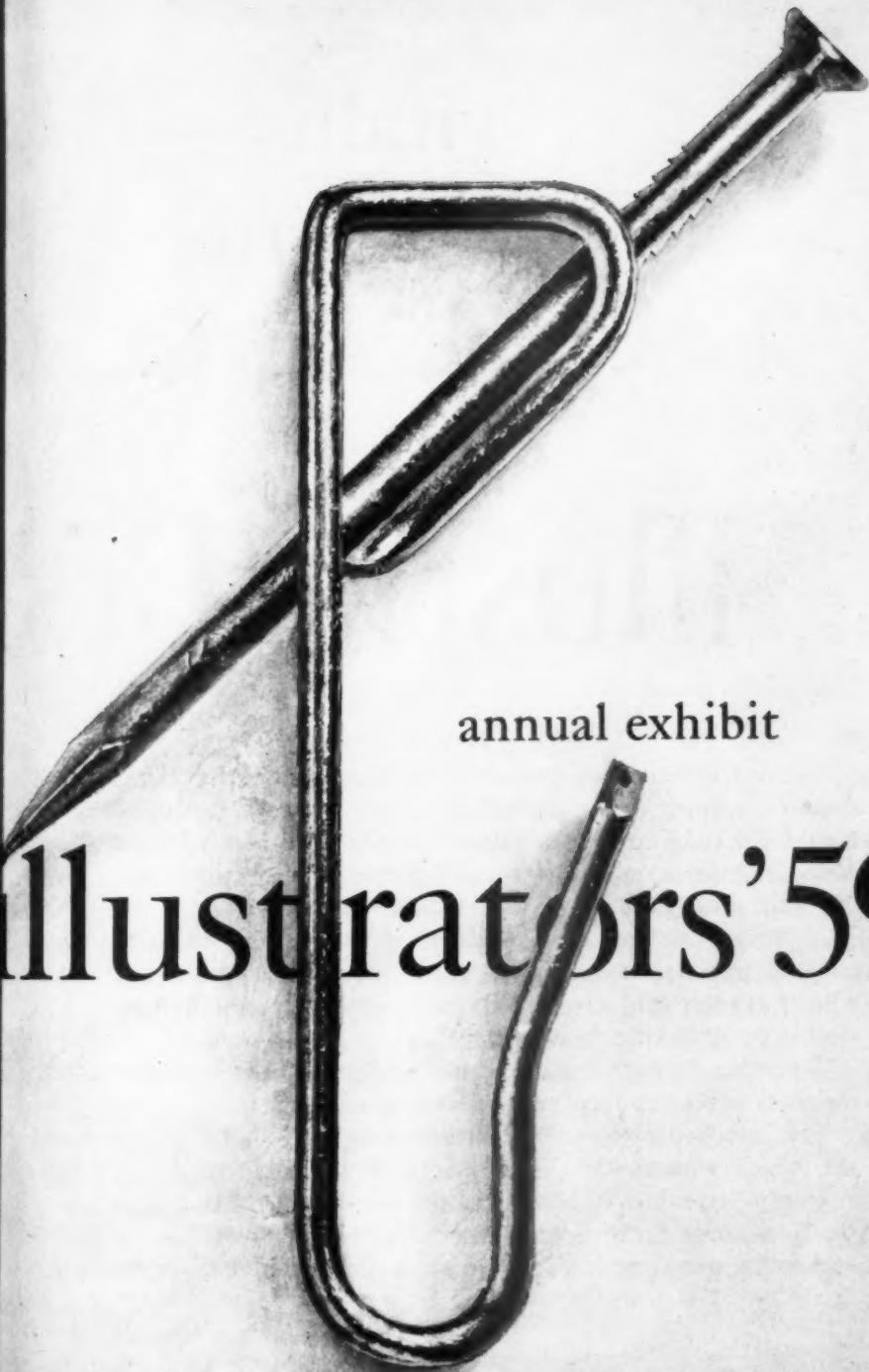
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company image

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A black and white photograph of a large metal paperclip. It is bent into a shape that holds a fountain pen and a pencil. The paperclip's shank forms a diagonal line from the top right towards the bottom left, while its two legs form a vertical frame around the writing instruments.

annual exhibit

# Illustrators'59

vitality—  
new talent—  
personalize

# illustrator

"EVERYONE RESPONDS TO THE QUICK SYMBOL . . . whether the idea the art director's or the artists," observed illustrator Robert Fawcett during the judging of Illustrators '59, the exhibition of advertising, editorial, institutional, book and TV illustration opened at the Society of Illustrator's January 30.

A vitality not only in technique but in a feeling of todayness, a surge of new names among the old, a personalized look rather than a stereotyped "magazine style" give immediacy and importance as well as beauty to the show.

To see for yourself, you can visit the S.I. at 128 E. 63rd Street where the show will be on display through February 28.

The jury had many criteria in selecting the exhibition pieces and the medal winners. Originality, simplicity, content were just a few.

One judge asked, "How sophisticated should we be? How much should we consider the nature of the artist's assignment?"

Another questioned, "Could a camera have done it?", to determine

lized, non-magazinish look

# ors '59

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Robert Fawcett  
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the validity of the very use of illustration as a solution to the problem.

A definite trend was cited among the top pieces, an ability to communicate a feeling, a mood, an individuality that not only a camera could not capture, but a personalness of communication that another illustration could not duplicate.

To most of the judges, freshness was a must. Difficulty of assignment was considered but not as a primary basis for an award. Excellence of technique, too, was considered, but overall power, speed of symbolic communication seemed to weigh more.

Of many technically excellent pieces, judges would vote them down with the comment, "I've seen many just like it."

A sense of design in illustration seemed a major criteria, yet the purely designy piece, like the simply cute idea, got few votes.

Noting areas where art functions particularly well, judge Jack Tinker pointed to pieces with "exaggerated humor, humor on the broad side", and also for automotive ads in newspapers where good

photoengraving and reproduction of a photograph is difficult to get.

Quick to be discarded by the advertising art jury were pieces with a tortured idea, with "six ideas in one ad competing for attention." Comments by some of the show judges follow.

**THE ARTIST AS THE IDEA SOURCE . . .** "Many advertisers look to the creative artist for inspiration. They constantly seek new thoughts and ideas to sell products. The birth of new, successful campaigns often stems from the art director who is stimulated by fresh creative effort, by new directions, by experimentation. . . . Illustrators '59 must exhibit youthful, fresh approaches . . . a more progressive direction in illustration . . . that will motivate exciting layouts to be made with exciting illustrators in mind . . ."

Bernard D'Andrea

**THE NEW TYPE ILLUSTRATOR . . .** "This is the first important show of illustration that includes the new type illustrator whose work differs in many respects from the classic "magazine illustrator" of the past . . . it includes original new talents more preoccupied with design and decoration and graphics than with clinch . . . and the work of that most spanking of new babes, the TV artist . . . the best of this exhibition will be published in the first annual of American Illustration to be sponsored by the Society of Illustrators and published by Hastings House."

Howard Munce

**ONE OF THE FREEST OUTLETS . . .** "In the category of illustrations commissioned by industry for institutional uses, the artist finds perhaps one of the freest and least trammelled or directed outlets for the expression of his creativity. The opportunity to produce, with integrity, works of imagination is less inhibited because problems of mass ac-

ceptancy is not a consideration. Originality and progressive thinking are welcomed and freedom to experiment and explore new ideas give to the young artist-illustrator such an opportunity as he has seldom had in the past. It is possible that in the exhibition proof of this may not be forthcoming. We hope only to bring to the attention of those most interested, both the buyers and producers, that this opportunity exists."

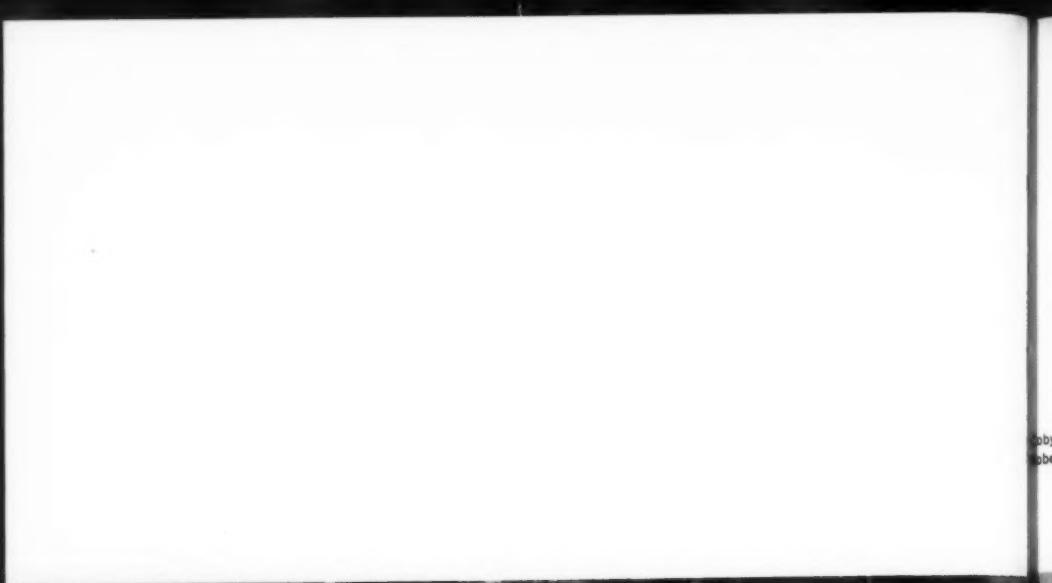
Harry Carter

BOOK ILLUSTRATION . . . A CHANGING FIELD "There have been many distinguished achievements and stimulating experiments in American Book illustration in the past few decades, but both achievements and experiments have been far from widely known . . . in large measure because there has been no sustained program of exhibition in the field of book illustration. . . . Book artists generally will profit, and profit greatly, from this opportunity to see some of their best work brought together and hung alongside work done for other media."

Lynd Ward

PURPOSE OF THE SHOW . . . "...to better inform art directors and industry of the full scope of our work . . . to stimulate a wider use of illustration in communicating ideas . . . to upgrade the art of illustration . . . The jury was alert to choose work of high quality and individuality which can point the way in the future . . . they were watchful for avant garde performance and experimental techniques . . . all illustrators in the United States were invited to participate, regardless of affiliation with the S.I. or other society . . . the nucleus of this exhibition will be used to launch a new program sponsored by the S.I., publication of an annual of the best illustrations of the year produced by American illustrators."

Ray Prohaska,  
*President, Society of Illustrators*



Abby Whitmore, Lorraine Fox, Ken Riley,  
Robert Atherton, Harold von Schmidt



**Gold medal**  
Harvey Schmidt  
Editorial use by Look magazine,  
story on Mexico



**Certificate of merit**  
Robert Weaver  
Experimental illustration

**Certificate of merit**  
Morton Roberts  
Editorial use by Life magazine,  
story on Russia



Phil Hays, Joe DeMers, Robert Fawcett,  
Bernard D'Andrea



**Gold medal**  
William Smith  
John Hancock Insurance Co. advertisement



CORRECTIVE: Certificate of merit for  
Three Flute and Orchestra, On, A No. 4  
HEDWIG CHAMBER ORCHESTRA,  
Morton Metal, Conductor  
Lorenz Hartman, Andy Zappo,  
George Van Pelt.



**Certificate of merit**  
Robert Landau  
Epic Records album cover

In the 1800's a "detail" man  
realized the wiry possibilities of hair.

For a short time his sturdy  
invention was rivaled by felt.



To this day, some prefer  
the equine type bedding.

**Certificate of merit**  
Fred Witzig  
B. F. Goodrich Co. booklet

**Certificate of merit**  
Franklin McMahon  
Morton Salt Co. advertisement





Certificate of merit  
Jack Potter  
Fuller Fabrics advertisement



**Certificate of merit**  
Helen Federico  
Institutional use by  
Standard Oil of New Jersey in "The Lamp"



**Certificate of merit**  
Jerome Snyder  
Institutional use by Mark Cross



PRODUCTS  
and  
PROCESSES



Gold medal  
Walter Murch  
Institutional use by  
Union Carbide & Carbon Corp.

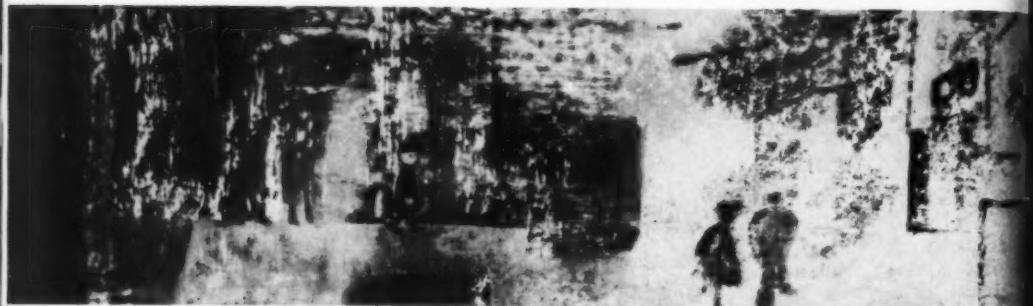


Harry Carter, Bernard Simpson, Robert Hallock,  
Robert Thom, Evelyn Ness

Jack Sidebotham, Howard Munce,  
Jack Zander, Lee Blair



Certificate of merit  
John Hubley  
illustration on TV



**WHERE CREDIT IS DUE...**

The show committee was headed by David Stone and included as manager, Wayne Blickenstaff; hanging chairman, Charles Mazoujian; publicity designer, Leonard Jossel; publicity, Salvatore Taibbi; treasurer, August Schallack; school liaison, Herbert Greenwald; jury coordinator, Robert Geissmann, and executive board liaison, Henry Koehler. The top selections in each category (except book illustration) are shown on the following pages. There were five awards juries, as follows:

**Editorial illustration:**

Harold von Schmidt, Coby Whitmore, Robert Atherton, Lorraine Fox, Ken Riley.

**Advertising illustration:**

Bernard D'Andrea, Robert Fawcett, Jack Tinker, Joe DeMers, Phil Hays.

**Institutional publication illustration:**

Harry Carter, Bradbury Thompson, Robert Hallock, Bernard Simpson, Evelyn Ness, Robert Thom.

**Book illustration:**

Lynd Ward, Fritz Eichenberg, Roger DuVoisin, Antonio Frasconi, Mary Blair.

**TV and film illustration:**

Howard Munce, Jack Sidebotham, Jack Zander, Steve Frankfort, Lee Blair.

Wayne  
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Art

## TV-FILM

### ROUNDTABLE



by Ralph Porter

#### History's Most Famous Nude

One of the most celebrated nude paintings in the world by the great Spanish artist Francisco Goya inspired the title of the motion picture, "The Naked Maja."

To this day no one knows with any certainty whether the nude figure that scandalized the court of Spain was really a portrait of Maria Teresa Cayetana, 13th Duchess of Alba. But the love story of this exquisite beauty and Goya have gone down in history, the rest is delightful speculation.

A visit to Madrid in 1954 by Titanus producer Goffredo Lombardo kindled the original spark to create a motion picture dealing with the fascinating life (and loves) of Francisco Goya, Spain's greatest painter whose brush and crayon mirrored for posterity one of history's most tempestuous periods. Through Goya's work the world today may regard in glaring detail the naked soul of 18th Century Spain.

To present the powerful personality that was Goya's on the screen, and to tell the dramatic story of his passionate bond with the most talked-of beauty of her day, the Duchess of Alba, Lombardo had writers pore over some 150 reference works, biographies and memoirs. For the past two years, experts and technical crews have been prying into every nook and corner of Spain to scout locations and execute the thousands and thousands of designs and photographs which serve as models for the spectacular sets and settings of the film.

As to the starring cast of "The Naked Maja," there was never the least doubt, right from the beginning, who would play the coveted role of the Duchess of Alba, Goya's great love. Ava Gardner.

Opposite Ava Gardner, starring as Goya, will be Academy Award-nominee Anthony Franciosa, playing the revolutionary Spanish painting genius whose masterful art elevated him from peasantry to the stature of protege of princes and kings. Franciosa was selected be-

cause of his striking resemblance to Goya as a young man.

The herculean task of faithfully reproducing Spain before and after the Napoleonic invasions has been eased, fortunately, by Goya himself, who left a heritage of brilliant paintings and drawings from which the breath of life has never faded. Goya's art graphically reflects the Spain of Charles IV and to capture this authentic, throbbing atmosphere has been one of the primary aims of the makers of "The Naked Maja" from the start.

Carpenters and masons and laborers have constructed cobblestoned courtyards, streets and squares of 18th Century Madrid, the imposing Royal Palace of Charles IV, the Duke of Alba's luxurious castle, the widowed Duchess of Alba's San Lucar Villa where it is said Goya painted the famous nude. "The Naked Maja" is being filmed in the new Technirama process.

**SHORT VIEWS** of Feature films as they apply to the AD:

*The Barbarian and the Geisha* — John Huston's fascinating study of our early diplomatic approaches to Japan. His cameraman, Chas. G. Clarke and the entire Japanese film industry have collaborated to produce some of the most exquisite color compositions yet. This is the perfect blend of visual artistry and literary maturity.

*Man of the West* — Much western violence within a superstructure of breathtaking color panoramic photography. The artist will make mental notes of design here, especially in the way mood is created through posing one shot atop another. Gary Cooper's face is used particularly well to emphasize emotional effect.

*Houseboat* — A completely charming comedy about the difficulties of Cary Grant (a widower) and his brood of kids. Especially noteworthy for its ex-

cellent use of authentic Washington, D. C. backgrounds.

*Separate Tables* — An adult, superbly enacted reinterpretation of the Broadway play by Terence Rattigan about the loneliness of people. David Niven's characterization should win him an Oscar. Choice of black & white photography was particularly astute in that all the scenes capture, in lighting, the essence of the play. This film should be studied by the AD. He can learn to interpret the innermost expressions of human behavior, through the graphic movement of camera.

*Wind Across the Everglades* — could have been an important film of man's power had not the story been dissipated in erratic production and editing. The more the pity since all the ingredients for a fine motion picture were in Budd Schulberg's hands: the photography, which seethes with the raw, awesome wildness of the Everglades, in a turbulent poetry of movement; the acting of Burl Ives and Christopher Plummer that fuses two realistic acting styles with electrifying simplicity; the direction of Nicholas Ray that captures the essence of pictorial motion; the story line itself that touches upon the worldly theme of man's power and lust and idealism. All of these elements go their own way. The AD, however, would do well to spend the 93 minutes it takes to view "Wind . . ." for some lessons on how to achieve, through picture and sound, the feelings of stark animal violence in both man and beast.

*The Defiant Ones* — Stanley Kramer, produced and directed a defiant film of racial prejudice and brotherhood of man. It is evident from the outset that the *Defiant Ones* is an important film that will evoke some powerful comments both pro and con, for it seizes upon a highly improbable situation of a Southern white fugitive being shackled to a Negro fugitive, both running from a posse. The situation, however improbable, is nonetheless, highly symbolic of current integration moves and affords an opportunity for some penetrating soul-searching in its excellent poignant action sequences. The interplay of direction, acting, theme, and photography is executed masterfully. The black and white photography under Sam Leavitt's compassionate camera and Mr. Kramer's angry artistry is brutally convincing. The graphic artist often falls prey to the prettiness of color and ignores the subject matter. It is heartening to note that Mr. Kramer did not fall for sophisticated beauty, out of context to its theme.

by Kim Taylor, Assistant Editor,  
Graphis Magazine

The illustrations shown here will seem to exist in their own rights as works of art, but all have in fact been commissioned and created for advertising ends. The practice of using such work in advertising might well increase as art increasingly enters the life of every man—the still lives of academic painters are today told in popular magazines, and the antics of action painters are now matters of common report in the press.

Some advertising men still frown on the employment of painters, unless it is crafty to do so. They allow that, as an advertising technique, the flamboyant egotism of Salvador Dali can sell stockings since the manufacturer reaps the benefit of the artist's own self-display. But these instances apart, such advertising men disapprove the use of fine art, unless perhaps for 'prestige advertising', and the term for them is one of disapprovement.

But all advertising is prestige advertising, though the means to win it will vary from direct statements to the oblique approaches shown here. It is not suggested that any product can be sold by association with a work of art; it is certainly not suggested that copywriters should be set to link up a bath soap with a Rubens lady, but that there may be a time and place in advertising when an easel painting is of compelling power. The art director of the Ford Dealer campaign shown here claims that a good drawing in the window of an art gallery will stop a man in overalls, and this same man will not halt before a poster because he has so much come to take commercial art for granted. It is not possible to measure the success of such a campaign, but widespread interest resulted and that is, at least, the start of success. The shining, extreme-angled cars that are shown in so many automobile advertisements are largely indistinguishable, but those persons who stopped to look at the drawings and paintings in this Ford series, had planted in them the association of a work of art with an article of manufacture and the recognition of the good taste of the advertiser: he would seem a man of judgment, a good man to talk to about cars—these are the seeds of selling that take root in many persons who will offer stony and resistant ground to the attacks of direct salesmanship. ●

## ART FOR ADVERTISING

1) Tempera portrait of Einstein. One of a series of six paintings of great scientists for British Aluminium Company.



1)

2) Oil paintings by Paul Millichip for London Transport.  
7, 8, 6) "Escort" by Nigel Lamourne, "Zodiac" by Ceri Richards, and "Anglia" (an English country place) by Alan Reynolds—three interpretations of Ford car names by British artists working for advertising for the first time.

4, 5) Paintings by Kempster and Evans, and one by B. Kneale in the Shell series.

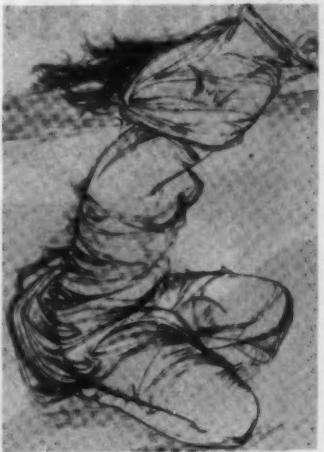


2)

8) Complete advertisement for a Ford dealer in England, showing one of a series of works by painters freely interpreting names of Ford cars. This one by Nigel Lamourne is for Zephyr.

9) Landscape by Dufy for French Railways. An obvious place for easel painting.

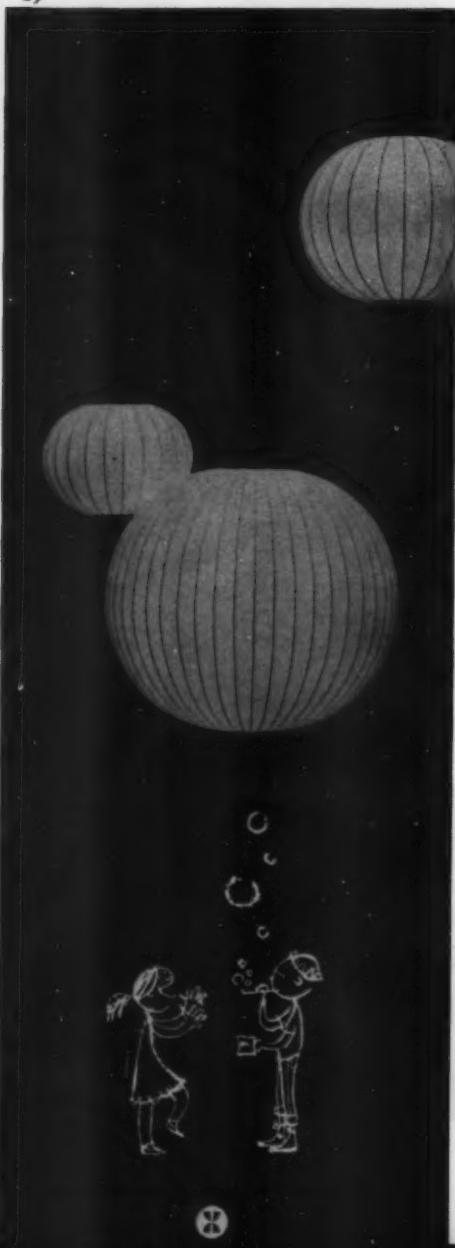
10) Painting by Keith Vaughan. Complete advertisement in a series for Shell Bunkering Service, London.



# DESIGN FOR MANAGEMENT

*how Howard Miller used product design and graphic design  
to skyrocket sales volume 1200% in five years*

1)



2)



• #2219 \$19.95 • #2238 \$26.45 • #2211 \$14.75 • #2216 \$25 • #2201 \$25  
An better stores everywhere. Write Department NY-124 for free brochure.

Printed on 100% Federal Recycled Paper

THE HOWARD MILLER CLOCK COMPANY, ZELLAU, IOWA.

Lamps, Clocks, Picnic Tables



Designed by George Nelson

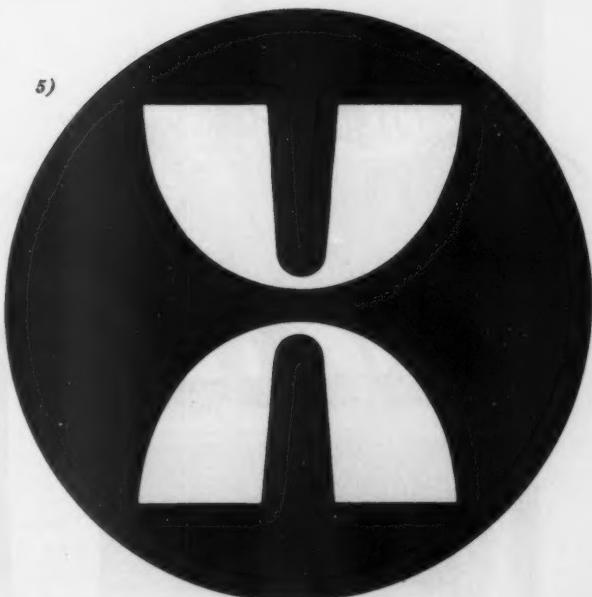
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During the late 1940's the Howard Miller Clock Company of Zeeland, Michigan saw its clock business slip to a minor percentage of its total production. Clock making was the company's original purpose. Although other products of the company, such as wood cases for door chimes and barometers, were financially successful, management's aim was to revitalize the clock business by developing unique products, new markets.

At the core of the Howard Miller project was a design program created by George Nelson and Co. Inc. Commonplace items such as clocks and lamps were to be developed into fresh, new objects which could survive in an already declining and flooded market. The problem offered an ideal opportunity to coordinate a graphics and advertising program with product design.

The products and ads shown here comprise part of the Howard Miller effort over the past decade. In one five-year period a sales volume increase of 1200% was recorded. The variety of moderately priced consumer products

*1 & 2) Early Treatments — half-tone soft look as opposed to the new strong, direct hard quality. (George Tscherny)*

*3) Tags for bird houses.*

*4) Asterisk clock face used many times as a design pattern. (Irving Harper)*

*5) The two identifying colors of the Howard Miller trademark are blue and black. The design is an abstraction of the hour-glass symbol and applies to clocks, bubble lamps, fireplace and other accessories. (Irving Harper)*

are mostly design innovations reflecting the graphic and structural approach of the architecturally-oriented Nelson office. Clocks in new combinations of materials with clean, sharp lines and un-numbered faces (designers claim people tell time by the angle of the hands) are part of the new Howard Miller group.

The "Bubble" lamp—a wire cage of various shapes on which self-webbing vinyl plastic material (cocoon) is sprayed to form translucent skin—is the most noteworthy innovation in lamp

design during the past decade. Here, again, the emphasis of the design is sculptural rather than two-dimensional, so that it becomes an architectural feature. And it has been developed, as were the clocks, to be an integral part of the building unit as a whole, where it would be ultimately used.

Another group, fireplace accessories, featured an interesting design innovation—the self-stoking fire basket. These, too, have been welded into shapes which are an effective structural entity.

The accompanying advertisements have been created as part of the overall Howard Miller program. All graphics have been designed by staff members of George Nelson and Company, Inc., New York. Irving Harper is an associate in charge of design direction for the Howard Miller Clock Company, and Don Ervin is presently in charge of graphics for this account. Other members of the Nelson organization who were involved in this project are listed in captions. ●

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6) *Planters.*

7) *Clocks and clock symbols used as graphic devices. (Carl Ramirez)*

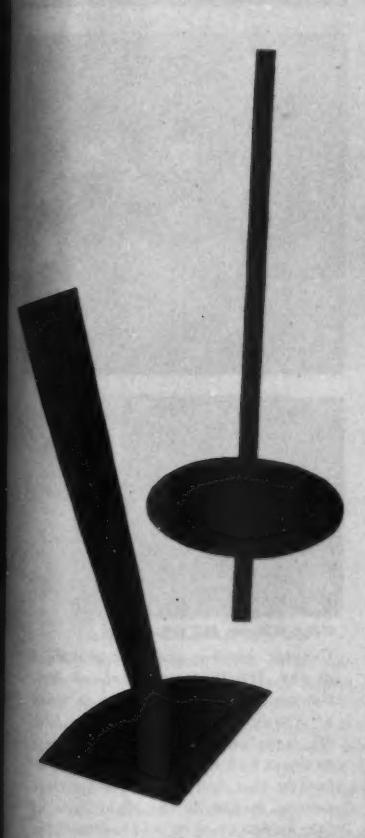
8) *This is a unique use of type as a design element. (Tobey O'Mara)*

9) *Another consumer ad shows the clock as a strong graphic element. (Tobey O'Mara)*

7)

8)

9)



TIME AND LIGHT

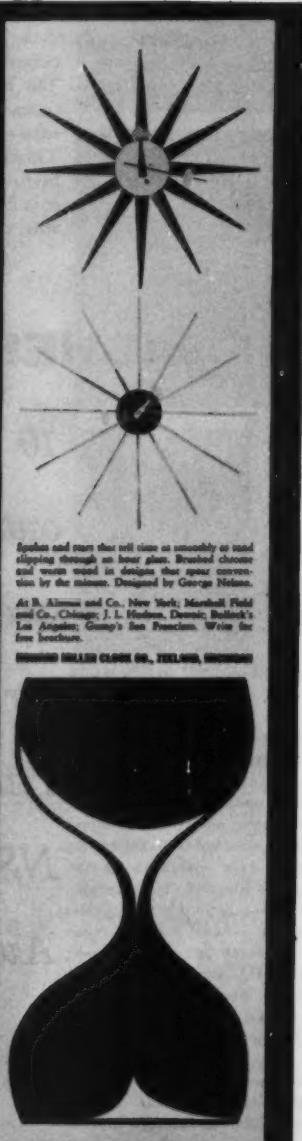
Our sticks and bubble lamps, designed by George Nelson, are ideal expressions of the contemporary mood. Important note: our custom department is equipped to fabricate special clocks to your requirements.

HOWARD MILLER CLOCK CO., ZEEBLAND, MICHIGAN

Recently distributed by Marks-Morath, 225 Park Ave., N.Y.C.

Designed by George Nelson. Write Dept. H-30 for free brochure. Clocks and lamps on view at B. Altman & Co. in New York; Marshall Field & Co. in Chicago; J. L. Hudson in Detroit and Gump's in San Francisco.

HOWARD MILLER CLOCK CO., ZEEBLAND, MICH.



Ten nominees for the 12th Annual NSAD Award have had the distinction of being chosen this year by as many member clubs of the National Society of Art Directors. To be chosen as a nominee for this award is an honor indeed for the clubs' choices were based on outstanding accomplishments during 1958 or over a period of years. The winner of the brass and wood T-square will be chosen by the votes of all NSAD members in the United States and Canada. On the following pages the nominees are pictured together with brief sketches about their backgrounds and samples of their work. Ballots and instructions are being distributed to all member clubs. The time and place of the award presentation will be announced after the results of the voting have been determined. This is the highest honor which can be bestowed upon a fellow art director and it is hoped that all NSAD members will vote thoughtfully—and vote.

*Raymond A. Ballinger  
Chairman, 12th Annual NSAD  
Award Committee*

## THE HIGHEST HONOR...

10

*outstanding ADs*

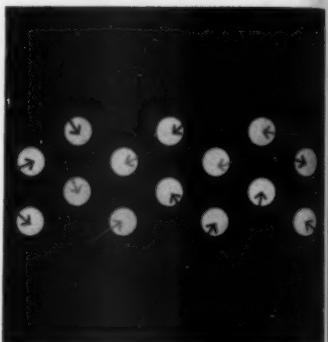
*are nominees*

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*12th Annual*

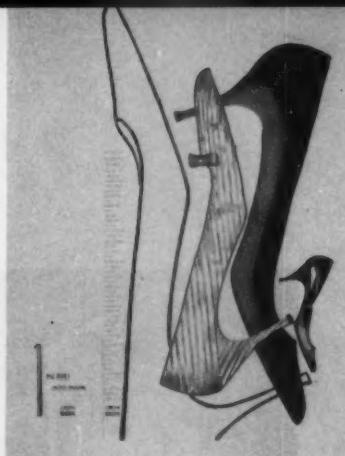
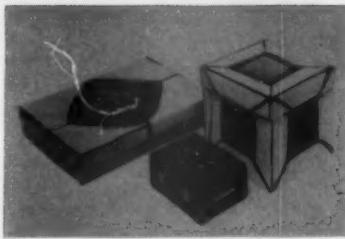
*NSAD*

*Award*



**FRANK H. BERCKER**

*Charter member and past president of the Art Directors Club of Milwaukee, Frank H. Bercker is head of Frank H. Bercker Studios Ltd. He is a leader in art, advertising, business and civic organizations, believing that "an artist is a creative person, but to do the right kind of job, he has to have a broad horizon. I try to participate in as many community affairs as I can, and I encourage my employees to do the same." He holds very active membership in 19 organizations, nine of which have named him to office. The AD clubs of Milwaukee and Chicago and the National Lithographers Assn. have honored his art.*

**JAMES N. HASTINGS**

President of Mil-  
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Vice president and head AD at Campbell-Ewald, Detroit, James N. Hastings entered advertising on the west coast. Born in Seattle, he studied at the California School of Fine Arts, San Francisco, began his AD career with Bowman, Deute Cummings and headed their Honolulu office 1939-41. He directed the Puget Sound Navy art department until 1945, then joined McWilkins, Cole & Weber, Seattle. In 1947 he moved to R. W. Webster Advertising, Los Angeles, leaving there seven years ago for Campbell-Ewald. Adept at hard-sell merchandising as well as producing "the pretty picture," his accounts are diversified, highly competitive, and are among the largest in their fields.



**MARGET LARSEN**

Recognized as one of the very finest in her particular area of art direction, Marget Larsen, AD for the Joseph Magnin stores of San Francisco, has over the past 6½ years given the company a unique personality. Her ad honors include the Hearst award, won for the last four years, and awards from the AD club exhibitions in Los Angeles, San Francisco and New York. Her work has also appeared in Graphis and Art Direction magazines. In addition to her more than full time job in retailing, Miss Larsen has done extensive product design and free lance art direction for such clients as Chevrolet, Crown Zellerbach and the Whiskey Distillers of Ireland.

**NORMAN McLAREN**

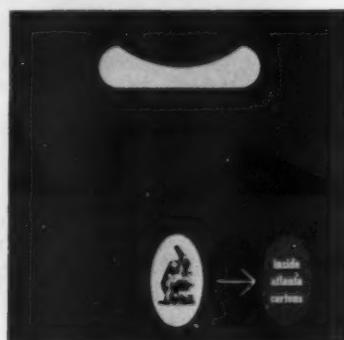
Creator / producer / experimenter Norman McLaren of the National Film Board of Canada began his film career while in his teens, as an interior design student at the Glasgow School of Art. Without money, camera or lights, he produced an abstract film of rhythmic, colored patterns, painting with brush and colored inks directly on the clear surface of the celluloid—clear, because he had washed the emulsion from a worn-out 35mm print of a commercial movie. He continued highly original producing/directing at school, later for a series of English and American organizations, before joining NFB in 1941. Here he continues his experiments with animated, symbolic, actuality techniques, cameraless techniques, synthetic sound.



**C. THOMAS MARTIN**

Creator and director of such award winning advertising as the national campaigns for Red Cross Shoes, Jergens Lotion, and other accounts, C. Thomas Martin as president of Stockton, West & Burkhardt guides the print and tv art direction at the Cincinnati agency. With SWB for over 21 years, he had been executive AD before being named president. He still works directly with three ADs and four assistants. A past president and founder of the Cincinnati Art Directors Club, he studied at the Art Students League and free lanced as an artist in New York in the 30s.

Photo by Jim Gandy  
Art Director: C. Thomas Martin  
Agency: Stockton, West & Burkhardt  
Client: Cincinnati Enquirer



**HERBERT M. MEYERS**

Once a designer with New York agencies Charles Dallas Reach and L. W. Frohlich and AD of Monogram Art Studios, Herbert M. Meyers came to Atlanta in 1954 to direct Mead-Atlanta Paper Co.'s packaging and advertising program. Mead-Atlanta now holds some 36 graphic design awards from AD clubs, New York Type Directors Club, AIGA, Lithographers National Assn., and others. A graduate of Pratt Institute, Meyers' work has included record covers, pharmaceutical and packaging design. Recently he has developed several corporate image projects for Mead Corp. Very active in the Art Directors Club of Atlanta, he is noted for his interest in furthering the education of young artists.

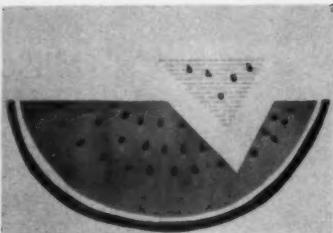


**THE TALK OF THE NATION**



**WILLIAM H. SCHNEIDER**

Vice president and creative director of Donahue & Coe, Inc., William H. Schneider is responsible for both art and copy content of these ads, having worked with pictures and words ever since he began to talk—the same time he began to draw. He was chairman of a group which originally formed and formulated Joint Ethics Committee, twice served as Society of Illustrators president, was chairman of the Second Visual Communications Conference, served two terms as vp, Art Directors Club of New York, edited Art Directors Annual, received merit award. His motion picture story, *The Number One*, is now in production at Columbia. Also writes a monthly column for Madison Avenue magazine.



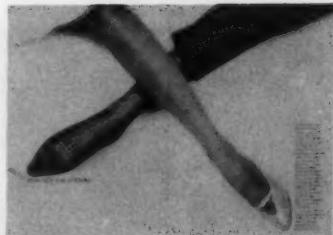
**ARNOLD VARGA**

Creator of widely recognized newspaper advertising design on the retail level, namely the five-year-old series of newspaper ads in color for Cox's, a small specialty store in McKeesport, Pa., Arnold Varga is creative art supervisor of Ketchum, MacLeod and Grove where he ADs Alcoa's Forecast series. Pennsylvania born, he spent a few years ADing in Cleveland before settling in Pittsburgh. In developing the Cox's format, he dropped the signature, discouraged merchandise ads, worked with a writer to trim copy to a minimum, concentrated on developing an individual personality for the store. Recently he dropped headlines so that the graphic illustration, which is seldom photography, acts as stopper.



**RICHARD WILEY**

A charter member of the Portland Art Directors Club, Richard Wiley is as well known in the northwest for his cooperation with civic and community campaigns as he is in the field of advertising illustration. His art which has appeared in campaigns for Jantzen Knitting Mills, White Stag, Olympic Brewing Co. and other accounts, is noted for fresh techniques and approaches. He studied at the College of Fine Arts of Syracuse University and the Ringling School, once toured England and France cycling and sketching, and spent his army service—4½ years with the 29th engineer battalion—drawing maps and posters for Army Intelligence and learning reproduction.



**HENRY WOLF**

Since June 1958 AD of Harper's Bazaar, during the past decade Henry Wolf has impressed with his creativity, good taste and concept of the editorial page, first shown during his six years as AD of Esquire. He is responsible for the redesign of Esquire's format. Born in Vienna, 1926, he studied art in Paris, came to the United States in 1941. After two years in the service, spent in the Pacific area, he joined a studio as a designer, then ADed for an agency. He continued studying, mostly with Alexey Brodovitch. After a short stint as AD with the Department of State, he joined Esquire. Holder of numerous medals and awards, he is active in AIGA, teaches design at Cooper Union.



## CLEVELAND'S TENTH

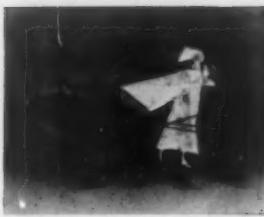


BEST IN SHOW 3

The Art Directors Club of Cleveland held its 10th annual show of Advertising Art and Design in the Higbee Auditorium during the week of October 20th, to which the public was invited. 350 pieces were selected by three judges: Charles T. Coines of N. W. Ayer Advertising Agency, Gene Federico of Douglas D. Simon Advertising, Inc., and Lee Stanley, of Leo Burnett Co., Inc., from 1500 entries produced by Cleveland agencies, art directors, artists and manufacturers.

Twenty-three first awards plus a bronze medal for "Best In Show" were awarded on Monday, October 20, at the Awards Luncheon at the Higbee Auditorium. Dan Gallagher, Art Director of McCann-Erickson, was chairman and Richard Blakemore, Art Director of Pitt Studios was co-chairman of this event.

Just off the press is this 380 page book entitled "The Creative Mind in Cleveland", celebrating 10 years of advertising art in Cleveland, the fourth largest Graphic Arts center in the United States. Art Director Clark Robinson of McCann-Erickson, chairman of the book committee, displays "The Creative Mind in Cleveland" to Carl Behl, Executive Vice-President, Pitt Studios and James C. Clausen, Vice-President and Secretary, Meldrum and Fewsmit Inc.



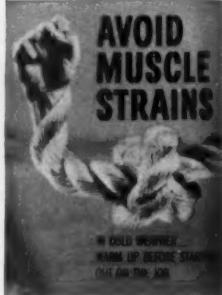
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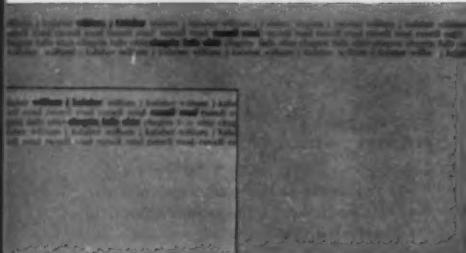
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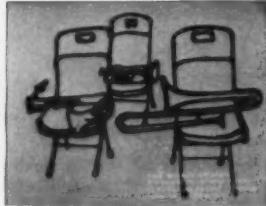
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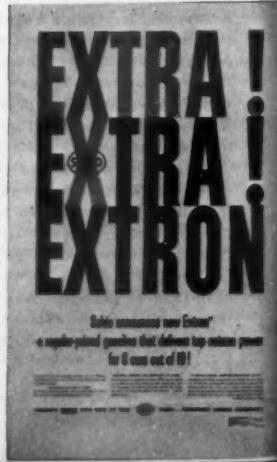
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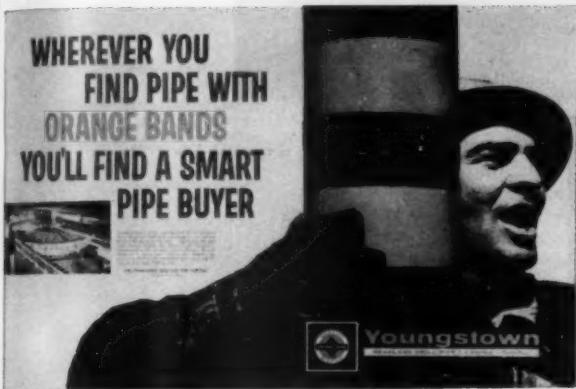
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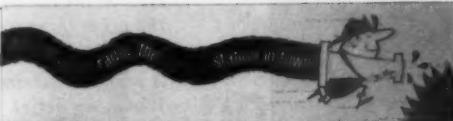
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21



1	art director	Alex Moltare
	photographer	Ruben Samberg
	agency	Anderson & Cairns
	client	Dobekman Company
	designer	Alex Moltare
2	art director	By Lachiusa
	artist	Fran Komorski — Federman Associates
	agency	Fisher & Smith & Ross, Inc.
	client	Alesco
	designer	Burt Adams
3	art director	David London
	photographer	Wingate Paine
	agency	Wyse Advertising
	client	Cleveland Sandusky Brewing Company
	designer	David London
4	art director	Larry Gray
	artist	Adverse Art
	agency	McCann-Erickson, Inc.
	client	Sohio
	designer	Larry Gray
5	art director	V. C. Kenny — Fraz Lengel
	artist	Artists Studio
	photographer	Denny Harris
	agency	Grimwold-Eshelman Co.
	client	Youngstown Sheet & Tube
	designer	Kenny-Lengel
6	art director	Allen R. Gisley
	artist	Towne Studios
	agency	Ketchum, MacLeod & Grove, Inc.
	client	East Ohio Gas Co.
	designer	Allen R. Gisley
7	art director	Arnold Varga
	artist	Federman Associates
	photographer	Ben Spiegel, Clyde Hare, Leonard Schugar
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Richardson, Gordon & Associates
	designer	Federman Associates — Arnold Varga
8	art director	Dick Blakemore
	artist	Roger Coast — Dick Losler
	client	Harris-Seybold
	designer	Roger Coast — Dick Losler
9	art director	Clark Robinson
	artist	Denny Harris
	agency	McCann-Erickson, Inc.
	client	Sohio
	designer	Clark Robinson
10	art director	Don Reithmiller
	artist	Federman Associates
	client	International Molded Plastics
	designer	Burt Adams
	agency	Lang, Fisher & Stashover, Inc.
11	art director	William J. Kalaher
	client	William J. Kalaher
	designer	William J. Kalaher
12	art director	Alex Moltare
	photographer	Karen Radkai
	agency	Anderson & Cairns
	client	Dobekman Company
13	art director	Ed Hall
	photographer	C. W. Smith — Federman Associates
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Gulf Oil
14	art director	Nelson Stern
	artist	Tod Dray — Willard Lustig
	agency	Nelson Stern Advertising
	client	Dalton of America
15	art director	Saul Abram
	artist	Lou Koloni — Joanne Linnic
	client	Hahn Bros. Company
16	art director	Arnold Varga
	artist	Federman Associates
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Bathermaid, Inc.
17	art director	Al Vaquer
	artist	Federman Associates — C. Smith
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Akuas
18	art director	Frank Perry
	artist	C. Smith — Federman Associates
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Byers
19	art director	C. W. Smith
	artist	C. W. Smith
	client	Cleveland Public Library
20	art director	Jesse Byers — George Dorsey
	artist	George Dorsey — Federman Associates
	client	KYW Radio
21	art director	Ed Hall
	artist	Federman Associates — L. Stern
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Blue Cross
22	art director	Don Willis
	artist	Federman Associates — B. Mitchell
	agency	Ketchum, MacLeod & Grove, Inc.
	client	Theodore Marquis



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## ABSTRACTIONS

### TOP

### WINNERS

*in Artist Guild  
of Chicago's Fine Arts Show*

*Everett McNear won top honors the second year in a row in the AGOC's 19th annual fine arts show.*

*His "Mackinac Motif" and the winners of the other three top awards were abstract, semi-abstract or primitive-decorative.*

*A realistic painting of a doorway, by Charles Wood, an aerial view sketch of the West Side by Vi Fogle Uretz, Indian Corn by Richard Froomean, Petrushka, by Stephen Heiser, and a landscape by Alex Yaworski were among the more realistic paintings winning honorable mentions.*

*Shown on this page: 1) The Monsen Award to "November River" by William Woolway; 2) The Laurence Award to "Western Landscape" by Robert Amft; 3) Faithorn Award to "Landscape 1958" by Luc LeBon; 4) Artists Guild Crystal Award (1st in show) to "Mackinac Motif" by Everett McNear*

## In Chicago



**George Straub  
addresses Iowa ADs**

Recent guest speaker for the Art Directors

Association of Iowa was George W. Straub, vice president and western AD, Outdoor Advertising, Inc. Straub is a past president of the Artists Guild of Chicago and is a member of the Art Directors Club of Chicago and of the National Outdoor Advertising Art Competition Committee.



**Chicagoans design a  
1st in pressure packs**

The first vitamin product to be pressure packed, Abbott Laboratories' Vi-Daylin for children, was introduced in a Chicago designed, decorated and produced

package, unique for its art as well as manufacture. Abbott Laboratories' AD Charles Walz, Jr. directed the unit who produced this interesting first: Designer Carl Regehr of Bert Ray Studio, artist George Suyeoka of Bert Ray Studio, production man John Michalek of Abbott. This counter display carton holding the cans of lemon flavored Vi-Daylin was also designed by Regehr, with art by Suyeoka.

The cans use a new type of valve which works under high pressure. The propellant is nitrogen. Previously, lack of suitable propellants and valves prevented the use of pressure containers for heavy liquids.

Designer Regehr solved the problem of much necessary copy (on back of label as well as front)—directions for use, dosages, formula—by alternating colors in type, the colors picked up from the brilliant art on front of label. The display carton is shown here in its dual use as shipper. Copy by John Taplin of Abbott. National Office Supply Co., Waukegan, printed the labels in four flat colors on Warren's Lustercote Enamel stock. Can by American Can Co. Plastic valve by Precision Valve Co., Yonkers, N. Y. Plastic cap by Redmer Sons Co. The counter carton was also printed on Warren's Lustercote Enamel by Ace Carton Co.



# POWERFUL PERSUADER

a SERVICE-SET ad

Readers of your ads and mailers are susceptible to the influence of your message. So don't take chances, be sure your message reflects your best with typography by **SERVICE**. Service Typographers are efficient and skillful at helping make ads sparkle with the right type treatment. A trial will convince you . . . CALL

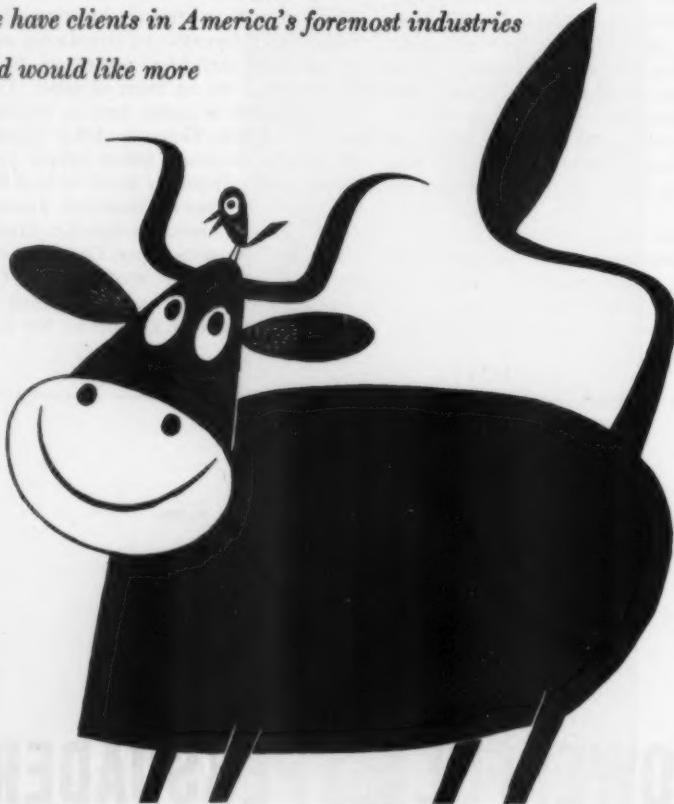
**SERVICE TYPOGRAPHERS, INC.**, 723 SO. WELLS STREET,  
CHICAGO 7, ILLINOIS . . . Phone **H**arrison **7-8560**.

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#### Kling Studios sells coast film division

Kling-California, Kling Studios' west coast film division, has been sold to American International, Inc. Announcing the sale, Kling president Robert Eirinberg said, "Kling Studios, Inc. is free to concentrate in its major fields, advertising art and photography. We are maintaining and adding to our staff and will continue at our present address, 601 N. Fairbanks Ct."



**Stehney named Wilding's executive tv producer** Wilding-TV, recently

formed by Wilding Picture Productions, Inc., Chicago, as a completely separate administrative and production unit for tv commercials, has named Mike Stehney executive tv producer. He was executive vp and general manager of the Kling Films Division, Chicago studio. Joseph Morton is general manager of Wilding-TV. He was formerly administrative assistant to Jack Rheinstrom, vice president in charge of sales for Wilding Picture Productions. Carl Nelson, who had been editorial supervisor of the Chicago studios of Kling Film Division, is now editorial supervisor of Wilding-TV.

#### Chicago clips

The 10th annual convention of the Gravure Technical Associates will be held March 4-6 at the Drake . . . At the Art Institute of Chicago, Gauguin loan exhibition, Feb. 12-March 29 . . . At the Arts Club of Chicago: Modigliani exhibition, to Feb. 26; Professional Members Annual Exhibition, March 8-April 4 . . . Irving Titel, of Sigman and Associates, designed the United Airlines Report awarded Financial World's Bronze Oscar, a best-of-industry award presented recently in FW's annual report survey. Titel worked under the direction of United's AD Frank Daniels.

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## in Philadelphia

### Philadelphia artists to judge Art Alliance show

The April 3-30 show for young watercolorists, to be held at the Philadelphia Art Alliance, will be juried by the Alliance's watercolor committee. The committee is composed of artists John R. Maxwell, chairman, and William Barnett, Mrs. Betty M. Bowes, Elizabeth K. Coyne, Benjamin Eisenstat, Mac S. Fisher, Frederick Gill and Charles Taylor. Watercolorists between the ages of 18 and 30 who live and work within a 50-mile radius of the city are eligible to enter the competition. Details from the Alliance.



**Richman names AD to film division** Marvin Goldman, a free lance photo-journalist and commercial photographer who recently produced and directed two motion pictures, has been appointed AD, Mel Richman, Inc. Film Division. Goldman produced/directed Focus on Infin-

ity, an art film on the work of abstract-expressionist William De Kooning, and An Alone Army, an educational film about George Washington and Valley Forge. Goldman, a graduate of the Philadelphia Museum School of Art, as a free lance worked for Life magazine, N. W. Ayer, Smith, Kline & French, and Columbia Records.

The Richman film division has also added Lee DeGroot as sales representative. He was a free lance artist specializing in audio-visual art and humorous illustration and his work was exhibited in the 1958 Philadelphia Art Directors Club show.

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### GEORGE FARAGHAN STUDIOS

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represented by: Judy Wagner • Bill Moore

A black and white advertisement for Philco Corporation. A woman in a dark dress stands on top of a grid of several large television sets. The sets are arranged in a staggered pattern across the floor. The background is plain, and there are some plants on either side of the grid. The word "PHOTOGRAPHY" is written vertically along the right edge of the advertisement.

client • philco corp.

art director • matt lynch

agency • maxwell associates, inc.

**on the  
west coast**



**West coast redesign  
strengthens trademark**

restyling for Burgermeister beer cans and bottles emphasizes Burgie, the beer's trademark. The redesign project marked the first time Burgermeister employed a design firm to restyle its packaging. Agency is BBDO. The San Francisco design firm, rather than scrapping existing brand image, revitalized it for increased tv visibility, shelf strength and quality projection. A ribbon of gold and silver frames Burgie, gives a 3D appearance. The old blue-white-silver color scheme was restyled to new blue-white-

The Walter  
Landor and  
Associates

gold. Logotype, in white against blue background, was modified for better legibility. Slogan, A Truly Fine Pale Beer, is in gold script. Neckbands and crowns are snow texture, to give frosted look. And brandname on the neckbands and crowns is limited to the word Burgie, but it is enlarged, appears three times on the neckband and is placed against a waving blue ribbon for a bolder signature.



**Childlike drawings  
for coast posters** Outdoor posters for California Dairy Industry Advisory Board and the Sacramento Milk Council feature childlike drawings in vivid colors. John Flack, AD Cunningham & Walsh, San Francisco, holds up some in the series. Finished art was done by San Francisco artist Lowell Herrero.

**West coast clips**

The cartoons shown at the Sixth Annual Screen Cartoonists Guild Film Festival are available on loan basis. Write Jerry Bowen, Business Manager, Screen Cartoonists Guild, 2700 N. Cahuenga Blvd., Hollywood 28, Calif. The set includes 24 animated tv commercials from seven Hollywood studios and Mexico, many of them AD club award winners . . . Natural Lighting Corp., who makes Colortran converter and polecats, now at 690 S. Flower St., Burbank . . . Animation, Inc. has moved to its own \$100,000 facility at 736 N. Seward St., Hollywood. 20-man staff is under direction of Chris Petersen, Jr., general manager. Earl Klein is president.

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**WATERCOLOR PAPER IN BLOCKS:** Whatman watercolor paper is now available in block form. Four sizes come in blocks: 9x12, 12x16, 16x20, 19x24. Made with the same paper available in sheet form, the watercolor blocks come in both rough and cold pressed surfaces, 72-lb. and 140-lb. basis. Blocks have heavy cardboard back and cover. A die-cut hole in cover sheet permits inspection of paper surface. The blocks, designed by Eckstein-Stone, Inc., are part of a complete, integrated design program for all Whatman drawing products. Price list from H. Reeve Angel & Co., Inc., 52 Duane St., New York 7.

**MOHAWK SUPERFINE:** Illustrated folder in color, designed and produced by the Peter Mehlich Organization, has showings of annual reports, other printed pieces using Mohawk Superfine Text Cover and Bristol. Photographs by Ezra Stoller. Printed by offset on Mohawk Superfine Cover 80 lb. From Mohawk Paper Mills, Inc., Cohoes, N. Y.

**LETTERHEADS BROCHURE:** Gilbert Lithographed Letterheads of the Year is title of brochure with 13 letterhead winners in contest conducted by Gilcrafter, Gilbert Paper Co., external house organ. Winning letterheads were chosen for outstanding design, practicality. The winners are actual commercial letterheads, were printed by same lithographers who produced original entries for the contest. Brochure includes design analysis of each letterhead and identification of type faces used. Judges were painter/designer Everett McNear, Chicago designer Burton Cherry, and Willard G. Smythe, senior instructor in advertising design, Art Institute of Chicago. From Gilbert Paper Co., Menasha, Wis.

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 Jar . . . 4 oz. (by volume) . . . \$1.25  
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photograph: J. Frederick Smith

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Harold Anderson	John Clymer	Fletcher Martin	Peter Stevens	*CONTACT
Walter Baumhofer	Gyo Fujikawa	Mary Mayo	Andrew Wyeth	CILLA ANDERSON SUSY ANDERSON RICHARD ANDERSON
Irik Maynard	Herbie Granovsky	John McClelland		
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FROM NEBIOLDI, ITALY'S LEADING TYPEFOUNDRY, COMES MICROGRAMMA, A FRESH SANS SERIF: SQUARE IN FEELING, STRONG YET SUBTLE IN ITS SUNNY MEDITERRANEAN GRACE. CONDENSED, REGULAR WITH BOLD, EXPANDED WITH BOLD. SIZES 6 TO 36. SEND FOR SHOWING OF BEAUTIFUL NEBIOLDI TYPES, AVAILABLE FROM AMERICA'S LEADING IMPORTER OF EUROPEAN TYPES:

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## trade talk

**ART DIRECTORS** BALTIMORE: Leonard B. Smith, formerly with Lion-Hill Art Studio, now AD with James B. Rogers Associates . . . BEVERLY HILLS: Serena Sharp, designer/artist, now associate AD with Getz & Sandborg. Allan Rader, formerly creative director of Arthur Meyerhoff & Co., west coast office, now copy chief of Getz & Sandborg . . . CHICAGO: Calvin Merrick's new president of Calvin Merrick & Associates art consultant service. From AD and supervisor post at Grant Advertising . . . Needham, Louis & Brorby AD and group head John W. Amon was named executive AD. C. Franklin Johnson, also group head, also named executive AD . . . DETROIT: Hugh McNeill from creative director at Holden, Chapin, LaRue to assistant AD for Detroit office Grant Advertising . . . AD Ross VanDusen of J. Walter Thompson brought back with him from Cape Ann 10 watercolors of New England, which were then put on display at JWT gallery. His location trip partner was AD Dick Tarcynski of JWT, New York . . . FT. WORTH: Abbott J. Hoekker's Sunday paintings made up a one-man show at the Ridglea Country Club. (By Heck), as he signs his cartoons, ad designs, illustrations and paintings, is creative director of Stafford-Lowden Co. and vice president, Dallas-Ft. Worth AD Club . . . NASHVILLE: Herman F. Burns, AD Baptist Sunday School Board and past president of the Nashville AD Club, helping to show visitors around at the Baptist Sunday School Board Galleries during Bible Observance Week, stopped long at a Karl Godwin painting . . . NEW YORK: George W. Booth, now AD and consultant on special assignments at Paris & Peart, was with J. Walter Thompson, serving Ford, Florida Citrus Commission and RCA accounts, among others . . . Selection of Roy E. Larsen, president of Time, Inc., to receive the 1958 Advertising Award sponsored by Printers' Ink, was made by jury headed by Norman Strouse, president of J. Walter Thompson. The gold medal will be presented at a Waldorf luncheon Feb. 10 . . . At I. Miller, series of changes saw: Marvin Davis resign post as advertising director, retail and wholesale divs., for brand advertising manager's post at Revlon, Inc. Robert Fabian, who's been AD of I. Miller retail and wholesale divisions, now art and advertising director of retail outlets. William DeBar is the new advertising director of the I. Miller manufacturing organization and assistant to sales promotion director Milton Marcus . . . Kenyon & Eckhardt art supervisors Edward B. Henderson and Chauncey F. Kerten have been named vps . . . Bernard Gilwitt left K&E for AD post with Doyle Dane Bernbach . . . Design and art direction of 1957 Pfizer annual report, awarded an Oscar

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Dept. D4 Richmond Hill 18, N.Y.

of Industry (best annual report advertisement in chemical products industry) by Financial World magazine, was by **George Fox** and **Axel Horn** of Fox & Horn. Illustrations by **Joseph Hirsch** and **Edward Malsberg**. The project was edited and produced by Editorial Projects, Inc., of which **Ralph E. Shikes** is president. The report was written by **John Gunther** (Inside Pfizer). Typography by **M. J. Baumwell**, uses Fortune Bold and Century Expanded faces. On Hermes Super English Finish 70-lb., rotogravure printed by New York Times . . . **Alfredo Guerra**, AD Lewin, Williams & Saylor, who did the Christmas Seal design, met **Gov. Price Daniels**, showed him the design. This was on Guerra's recent trip to Texas, where he used to go to school . . . **Ray Schulze**, art staffer at Hayden Publishing Co., was promoted to AD. Hayden publishes Electronic Design and Electronic Daily . . . **William A. McCaffery**, new AD with Martin J. Speckter Associates, was consulting AD to Prentice-Hall juvenile books, and freelance illustrator . . . **AD Warner Aldoretta** did artwork and typography for adoption announcement by and for **Edwin Reinke** of Cunningham & Walsh. The Reinkes have **Edwin Joseph Reinke III** . . . **Dan Carangi**, AD for Puck, the Comic Weekly, redesigned Puck's logo with a bold face gothic and modern script, retaining the Puck figure and motto . . . **SAN FRANCISCO**: **Hal P. Riney**, with local BBDO office for the past two years, now an AD at N. W. Ayer & Son here . . . **SPOKANE**: After 11 years, **John P. (Jack) Wall**, AD at Madsen, left for San Jose, Calif., to conduct a free lance ad art agency. He leaves behind him a number of his sculptures and murals in Spokane homes, friends in the Advertising Sales Assn. and in the Spokane Society of Art Directors of which he has been a board member . . .

**ART & DESIGN** BOSTON: Painter/sculptor/graphic artist **Alfred M. Duca** was a guest creator on WEI's The Creative Way recently. Duca, lecturer in art at Boston University, is the inventor of polymer tempera process for painters and sculptors, has adapted other industrial materials for use in the arts . . . CHICAGO: Iddings Paint Co., Inc. has merged with Scott Mfg. Co. of this city, with the Chicago operation to be known as Scott Mfg. Div., Iddings Paint Co., Inc. Move is expected to enable Iddings to more economically serve large middle western area with water base showcard, decorator and silk screen colors . . . DETROIT: **Ivan T. Smith Studios, Inc.** has moved to enlarged quarters at 1750 Buhl Building, now occupies entire north wing. Studio, which was formerly on the 16th floor, is a prime producer of artwork for national automobile and truck advertising. Smith, with 38 years of experience in art creation, production and sales, opened this studio five years ago. Staff now numbers 15 . . . MILWAUKEE: At the Mil-

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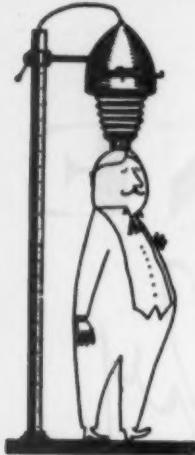
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In  
New York

In  
Philadelphia

### trade talk

(continued)

**Waukesha Art Center:** Through Feb. 15, Outer Space, an historical art display of man's concept of outer space, from 1300 B.C. to the present; **Raphaelle Peale**, exhibition of portraits and still lifes by "America's first and finest still life painter." Through Feb. 8, Gimbel Collection of Wisconsin Art . . . **MINNEAPOLIS:** Roger Lundquist of Runsey, Lundquist and Gadbolt Studio won Best of Show ribbon for his oil, Summer Night, Red Wing, in Third Annual Fine Arts Show presented by Minneapolis Society of Artists and Art Directors. Judges were Elmer Young of the University of Minnesota; Dave Ratner, Minneapolis School of Art; and Al Claque, BBDO. A painting by **C. A. Bartels** was chosen by **Evelyn Bloom**, winner of a public ballot drawing . . . **NEW YORK:** Boyer and Roger, Inc. designed the "free Duracoat sponge premium" POP display for Doeskin Tissues, which won a national Top Promotions award . . . Work by illustrator **Robert Weaver** was on display in School of Visual Arts . . . Sam Topchik and Sol Wexler have merged to offer a better free lance mechanical service, to be known as Mechanicals Plus, PL 1-6555 . . . **Khosrov Ajootian**, dean emeritus of the Art School of Pratt Institute, died unexpectedly at the home of son **Frederick H. Ajootian**, Westbury, L.I. He was 87. He was chairman of the Department of Graphic Arts and Illustration from 1947 to 1956, was named dean in 1956. He retired 1957 . . . **Horace Sudowsky & Associates**, of Woodside, who offer a complete package from creative to print, have opened a new branch at 23 W. John St., Hicksville, L.I., OVerbrook 1-6550 . . . To introduce a new series of furniture designs for Knoll Associates, **Herbert Matter** designed and photographed two unique magazine ad pages (not a spread, but a right-hand page which flips to a left hand page). Opening page has as central design a brown-paper pedestal chair with, at bottom, Knoll's distinctive K and the line, may we send you an illustrated brochure? Flipover right hand page has model seated in the now fully visible chair, and completion of message—full sig, product identification line for the Eero Saarinen chair, and Matter's sig. Agency is Zlowe Co. . . . **Virginia Qamar**, with Lippincott & Margulies for 12 years, has been elected the firm's first woman vice president. She handles all corporate matters including budget forecasts and financial analysis . . . **Isador A. Rubin** of Rubico Brush Mfg. Co. was honored by 75 leaders of the Artist Materials, Brush and Bristle Divisions, Federation of Jewish Philanthropies. Leonard Flax and Stanley Grumbacher were chairman and co-chairman of the testimonial dinner for Rubin, who is retiring from business . . . Artist **Lucie Palmer** depicted the way of

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life of the Mohammedan Sulus, for an American Museum of Natural History exhibition, Sea Peoples of the Sulu Archipelago . . . **Arthur Eckstein** (Eckstein-Stone) spoke on "Production and Design Problems in Engineering Publications" and conducted workshops on design, typography, reproduction processes, costs and sources of information at the "Writing and Publication In Industry Conference and Workshop" sessions sponsored by Polytechnic Institute of Brooklyn. Sessions were for professional engineers, not students, ran Jan. 26-29. Mr. Eckstein also criticized current work in engineering publications. . . . **Mac Wolff**, formerly vice president and sales manager of Lettering, Inc., now repping Stephens-Biondi-DeCicco in New York City and the eastern states area . . . Atlantic Refining Co.'s rerunning its Kerwin H. Fulton Poster Medal winning poster (won in the New York AD club show 1958). This is the **Bruce F. Green**-ADED and John F. Smith-photographed wintry New England scene—a car passing farm buildings—which, for copy, merely has Atlantic noted in upper left corner. Agency is **N.W. Ayer** . . . **School of Visual Arts** will hold its annual examination for art scholarships Friday, March 30. Ten tuition-free, full-time day session scholarships, worth \$2000 each, are being offered to high school seniors in New York, New Jersey and Connecticut . . . Artist **Gene**

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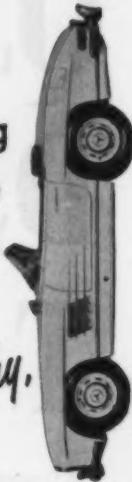
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**AW FABER-**

**CASTELL**

PENCIL COMPANY INC NEWARK N.J.

### trade talk

(continued)

Siegel moved studio to 597 Fifth Ave. . . . Larry Alvaro, formerly with Ken Saco Associates and assistant designer of Art Direction magazine, now a designer with Spencer Advertisers . . . Clarence L. MacNelly's first one-man show was held Jan. 19-31 at the Adha Artz Gallery. A graduate of Rutgers, he is a student of Frederic Taubes and Donald Pierce . . . ADs needing props might investigate Karl Mann Associates, 16 E. 55 St., who have a showroom full of interior accessories including sculpture and small antiques of all periods, framed pictures and drawings, wall coverings, miscellaneous decorative art, stoneware planters and ashtrays, beaded curtains, ceramic tile, exotic pillows, etc. . . . Industrial designers Dixon-Parcels Associates, in a public statement, emphasize the importance of sales, not esthetics in judging effectiveness of a package design program. Also note, "A carefully plotted package design must still be wet-nursed by advertising. Like a new-born colt, it is difficult for the package to stand by itself. Given the proper media support, the package is indeed one of the most important means of creating and maintaining consumer franchise." . . . The split-word brilliantly colored—lime green and red and some white against black background—car card for the USO Fund of New York was created by artist Vincent J. Mielcarek of Vincent J. Mielcarek Advertising. He handlettered copy by John F. Tighe, associate director of the USO Fund of New York. But the red USO letters were in Venus Extra Bold Extended. Silk screened by Clarion Displays, Inc. . . . Douglas D. Simon Advertising now at 200 E. 42 St., MU 7-4220 . . . NORTHFIELD, MINN.: St. Olaf college art department chairman Prof. Arnold Flaten is narrating a 12-week pictorial lecture tv series on The Spirit of Man in Architecture. His carvings and sculpture work ornament dozens of churches, buildings and homes in the upper midwest . . . PORTLAND, ORE.: Byron Ferris has opened a new graphic and industrial design office in the Executive Building. He will also continue his studio representation at Freelance Design Studios . . . ST. LOUIS: Robert S. Robison, who heads the design and illustration department at Washington University School of Fine Arts and is president of the St. Louis AD club, held a show of his pastel drawings at Cassell and Paul Galleries . . . TORONTO: Pacesetter Studios, Ltd., following the fire which destroyed their studio, now at 160 Bay St., Toronto with same telephone number EM 3-3577 . . .

**PHOTOGRAPHY/TV** Chicago's Kranzien Studio has added Guy C. Zingery as general

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manager of the new network division, **Robert H. Hallgren** as account exec for the division, and **Arthur E. Roberts** to the studio staff. Zingery and Hallgren had been with Interstate Industrial Reporting Service, and Roberts came from Kling Studios . . . New York's **Rainbow Studios** inaugurated what it calls "the first fashion photographic supermarket." Cash and carry service only. Retouched fashion shots within five hours . . . **Graflex** introduced a new medium telephoto lens for use on 4x5 press cameras. It's the **Rodenstock Rotelar** . . . **Third Annual University of Miami-American Society of Magazine Photographers Photojournalism Conference** convenes in Coral Gables April 22. Details from **Wilson Hicks**, conference co-chairman, P.O. Box 8107, University of Miami, Coral Gables 46, Fla. . . . There will be no **Agfa**-authorized processor of Agfa-color film in this country until late this summer. **Perfect Photo Service**, P.O. Box 71, Philadelphia 17, Pa. collects and forwards film to authorized Agfacolor laboratories abroad . . . **Magnum** photographer **Eve Arnold's** Thanksgiving essay on the town of Brookhaven, for **Life** magazine, is indication of more such material by her as yet unpublished. Available for advertising . . . **Vanda Roberts**, associated with **Interstate Industrial Reporting Service**, and said to be the only woman industrial photographic illustrator in the U.S., traveled about 17,000 miles in 15 days photographing U.S.-manufactured heavy industrial equipment in use in remote sections of South America . . . **Christensen-Kennedy Productions**, an Omaha tv firm, has opened a New York sales office, at 437 Fifth Ave. It's managed by **Paul Blaufox** who was **Arthur Godfrey's** rep for years . . . **Rudy Behlmer**, who joined **Grant-Hollywood** in 1956, has been appointed director of tv/radio for Grant Advertising, with headquarters in Hollywood . . . **WBNS**, Columbus, O. produced a film on the tv code for National Association of Broadcasters . . . **Hugh F. Gage**, with **Wilding Picture Productions**, Chicago, since November 1954, has been elected a vp and placed in charge of the eastern sales division, headquartered in New York. **Clifford F. Weake** succeeds Gage as midwest sales division manager in Chicago . . . **Standard Oil Co.** **New Jersey**, won a Golden Gate Award from San Francisco International Film Festival for motion picture, **Energetically Yours**, humorous color cartoon on mankind and energy. Produced by **Transfilm, Inc.**, it was the only business sponsored film to win an award at this festival. Designed by **Ronald Searle**, directed by **David Hilberman**. Loaned free, except to theaters, by Standard Oil Co. (N.J.), Room 1610, 30 Rockefeller Plaza, New York 20. Theatrical distribution by Go Pictures, New York . . . **George Faragham Studios** in Philadelphia have added a new photographer, **George Beane**, who does general and commercial work. With the addition, Faragham staff numbers eight.

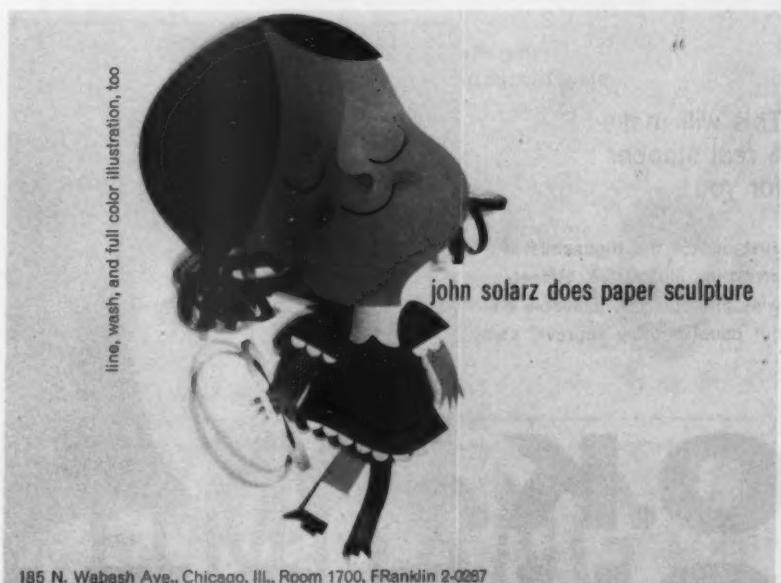
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## booknotes

ART IN AMERICA. Vol. 46, No. 3. Vision, Inc. Grove Press, dist. A quarterly, \$10 per year, \$2.95 per copy.

Lloyd Goodrich, director of Whitney Museum of Art, discusses "What Is American—in American Art". Other authors prominent in their fields discuss what's American in antiques, architecture and design. Also of interest in this issue: Photography as Art, a study of Alfred Stieglitz, by Dorothy Norman, author of a Stieglitz biography to be published by Duell Sloane & Pearce. Reports on three research projects concerning art in the United States. 112 pages, full of color and b/w plates to accompany 14 articles. Also, alphabetical listing of contemporary American graphic artists and where their work can be seen. A calendar of print exhibitions.

AMERICAN HERITAGE, Vol. X, No. 1. American Heritage Publ. Co. \$2.95.

Features include: Design consultant Leslie Dorsey's decoupage of old cards, scraps and drawings of a Victorian Christmas. John and Alice Durant's A Century of Cooperstown, collection of 16 pages of photographs of that city by photographers Washington G. Smith and Arthur J. Telfer. 22 pages of paintings are included with Carl Carmer's article, The Lordly Hudson. Rare photographs of American troops in action in Russia in 1918-19 are included with E. M. Halliday's Where Ignorant Armies Clash by Night. Photographs and a full color painting are included in Railroad in a Barn, story of the Central Pacific RR.'s Sierra Nevada run through 40-mile snow-sheds maintained in the 1890s. T. R.'s own drawings illustrate two letters written from a Louisiana hunting camp to his 13-year-old son, Archie.

ARP. Edited by James Thrall Soby. Museum of Modern Art book distributed by Doubleday & Co. \$4.50.

Articles by Jean Hans Arp, his friend Richard Huelsenbeck, British author/critic Robert Melville, and Carola Giedion-Wilcker, Swiss art historian, as well as an introduction by Soby, are here with 112 b/w and two-color illustrations of Arp's design in a variety of media: reliefs, sculptures, collages, drawings, tapestries. Arp, a founder of Dadaism, is also a poet and writer. Bibliography, catalog of the exhibition (the retrospective held at the Modern), index.



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**PHOTOGRAPHY AND THE LAW.** George Chernoff & Hershel B. Surbin. \$1.95. Amphoto.

Paperbound handbook, simply written, explaining laws affecting photographers and their work in every possible situation. Author Chernoff, who has practiced law in New York for 20 years, has represented American Society of Magazine Photographers, picture agencies and individual well known photographers. Surbin, also a lawyer, is Chernoff's co-author for a legal column appearing in Popular Photography. There is a list of legal references for points made in the text.

**HORIZON.** Vol. 1, No. 2. American Horizon, Inc. \$3.95.

This second issue (November) of the new hardcover magazine of the arts includes in its 19 liberally illustrated articles a critique of André Malraux's philosophy of art, the story of ancient sculptures discovered under the sea, Arkansas paintings by Carroll Cloar, an album of amusing turn of the century photographs.

**THE CREATIVE MIND IN CLEVELAND.** Art Directors Club of Cleveland. \$10.

A 380-page hardbound annual of the club's 10th exhibition appeared while the exhibition was on view, contains all material from the four previous exhibitions. Also, transcripts of Exploring the Creative Mind, education series sponsored by the club. Transcripts are of talks by Walter Dorwin Teague, founder and senior partner of the industrial design firm bearing his name; Dr. Virginia Miles, director of business development for Market Planning Corp.; Andrew Armstrong, consultant to the Leo Burnett Co.; Burton Durkee, director of advertising and sales promotion for Chrysler; and Hal Stebbins, head of his own Los Angeles advertising agency. The book was a club project headed by chairman Clark L. Robinson. Clem Cykowski, Burdette Downs, Dick Blakemore and Joe Venalek designed and assembled it. Nearly 100 other club members also participated in its preparation.

**HOAXES.** Curtis D. McDougall. Dover. \$1.75.

Famous art hoaxes, their history and the psychology of people who perpetrate them and those who believe them. This is a revised second edition of the book which first appeared in 1940. Recounts hoaxes in the fields of history, government, religion, science, literature, journalism, public relations, exposure. 23 pages of b/w illustrations, 338 pages, of which 28 are an index.



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186. **International Photography Year Book 1959.** Edited by Norman Hall & Basil Burton. Includes a short photo essay on the Seine, by Henri Cartier-Bresson; nine "starred" photographers — short biographies and several examples by each; work by 157 photographers. A section of technical data and notes. \$6.95.

## ANNUALS

171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.

176. **Penrose Annual 1958.** Edited by Allan Delatour. Designed by Arthur Spence. Highest quality material on the graphic arts in Europe and the United States, a review of the best in all fields, excellently designed and reproduced. Thoughtful articles by authorities in all the fields of graphic arts, both of general and technical nature. 138 pages plus 25 sections of illustrations. \$11.50.

181. **Graphic Annual '58/59.** Editor, Walter Herdeg. Associate editors, Charles Romer, Kim Taylor. What's best worldwide, 782 selections in 205 pages. Lots of color illustrations and American representation, especially in the magazine advertising selections. Other contents: book jackets, booklets, calendars, Christmas cards, film advertising, house organs, letterheads, magazine covers, packaging, posters, record covers, television, trademarks. \$14.50.

182. **37th Art Directors Annual, 1958.** Edited by Paul Lawler, designed by Herb Lubalin and George Lois. This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Trastoff. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)

## ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section

comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kinghan. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

177. **Herbert Leupin Posters.** Manuel Gasser. Swiss printed portfolio of reproductions, condensed, of Leupin posters tipped in on 15" deep by 11 1/4" sheets, plus comments on the poster as an advertising medium, and Leupin's contributions to the field. Also, an actual poster. \$12.50.

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170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Poynter was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.

183. **Photography and the Law.** George Chernoff and Hershel C. Sarbin. Legal aspects of just about all the facets of photography explained simply, with numerous references to court decisions and their applications. Subjects include liability, copyrights, photographers status, libel, invasion of privacy, the nude in photography, licensing statutes. The authors are attorneys who represent photographers and photographic organizations. \$1.95.

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173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahan. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

## GENERAL

174. **Photomechanics and Printing.** J. S. Merle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.

175. **Color...How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

179. **Motivation Research.** Harry Henry. Practices and uses of MR for advertising, marketing by a man called an international authority on the subject. The author is director of research at McCann-Erickson Advertising Ltd., London, and chairman of McCann's European Research Committee. \$5.

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### Cover designer

Designer and consultant AD Len Jossel specializes in handling company magazines and annual reports. His accounts include American Cyanamid Co., General Electric Co., Corn Products Co. and Inland Steel.

In 1955-1956 he was AD of Colliers. During the magazine's last year of existence, he was putting through a program of visual revitalization. Prior to that he had been associate AD of Look Magazine from 1951.

Len started his professional art career in 1940, spent brief periods as an agency AD and at two different times went into business for himself as an illustrator and designer. He's an artist member of the Society of Illustrators and a member of the Art Directors Club of New York. •

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## DIRECTIONS

by Stephen Baker



### cynics

We have too many cynics in our business.

Numerous books have been written about advertising and the "boys" who are in "the game." The heroes of these fairy tales impress clients at conferences by coming up with The Great Idea "from the top of the head," and so, overnight, they become successes. They drink hard, make time with gorgeous girls, get and lose accounts quicker than is possible.

Some of these books become best sellers, and a lot of people living in Kentucky or Kansas may wish *they* were in such a glamorous business. But, really, these books are not written for those in the profession, and we doubt that even the author hoped that they would be believed by the advertising people themselves.

Yet we see evidence that such seems to be the case. Cynics were always plentiful in advertising, but now they have printed documentation for their beliefs and have therefore become more obnoxious than ever.

\* \* \*

The cynic is easy to spot, for he makes no secret of his position. In fact, he is proud to belong to the fraternity of cynics. This marks him as one who has been through all of it and knows better. In other words, he is an old-timer—and if his age happens to be only twenty-five, that just proves that in this business you can make your mark at an early age.

In his behavior he shows admirable patience. He is patient with those who still are idealistic in their beliefs. He is good natured enough to marvel at his friend's enthusiasm, and he feels sorry that they both have to eke out their living in such a grimy business as this.

Chiefly, cynics come in two varieties:

1. Those who believe that there is no such thing as a good advertising idea, but only an idea that the client buys.

2. Those who do not believe in advertising at all.

\* \* \*

Those in advertising would be much better off if both specimens mentioned above took the trouble to leave the field. Unfortunately, such a recommendation would be considered just another one of those impractical ideas and the cynics wouldn't hear of it. Cynics aver they are important to advertising because they face the facts, and since no one else does, it is their duty to stay on.

It is hard to convince a cynic that perhaps of all people in advertising, he is the most impractical of all. Good ideas *do* sell products, of course. We hope to persuade the client of their validity, but if we happen to fail to get approval for an idea, that does not change it from good to bad. And, certainly, if a good idea is *not* presented to the client, it is not likely that it will run.

The cynic who is not convinced that advertising has a place in the American economy (other than to help him make a fine living) should not be in the business. Perhaps he should go back to school, where everything is "pure".

Perhaps the benefit to society is greater if he works on a missile project rather than on a campaign to sell men's underwear, but to keep this country going we also need underwear. If advertising such an item is a waste of time, than so is selling it. If selling a million pair of undershorts with a single advertisement is no achievement, then is the salesman who sells a single pair over the counter performing a useless function?

Perhaps it is fashionable to be a cynic, but we feel sorry for all of them. They seem to be missing all the fun. They like to think of themselves as the wise old men in the business. They are seldom wise, but no matter what their age, always old.

